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# GEMS,

*SELECTED FROM THE ANTIQUE,*

WITH

ILLUSTRATIONS.



*LONDON:*

PRINTED FOR JOHN MURRAY, 32, FLEET-STREET,  
BY C. WHITTINGHAM, DEAN STREET.

1804.



## ADVERTISEMENT.

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*THE intention of the present work is to disseminate a love of the fine arts, and to introduce the general reader to a familiar acquaintance with ENGRAVED GEMS. These interesting productions of art are not yet universally known. They form the studies of the painter; they delight the amateur; they charm the poet with poetical allusions; and they instruct the antiquary and the philosopher with the portraits, the manners, and customs of various ages. It is not always, however, that the fashionable beauty and the elegant idler, who contemplate these classical designs, among the ornaments of their dress, and their furniture, know, that they are but copies of the precious remains of antiquity; that they constitute a particular study, and are a perpetual source of curious information, and many-coloured amusement.*

*An humble individual (the ingenious artist of the present work) has, at once, with the timidity of modesty, and the resolution of enterprise, attempted to fill a department which in our country has been rarely occupied. The private collections that have been engraved are costly and scarce; to none are illustrations subjoined; and the public have, as yet, only the works of foreigners on these subjects. The gentlemen who have cheerfully assisted the well-meant endeavours of the artist, have tasked their own industry, in collecting literary*

## ADVERTISEMENT.

*materials, which, it is presumed, contain some information, and greater entertainment on many curious topics. The selection, drawing, and engraving, have proved an arduous undertaking, and claim indulgence for the imperfections which necessarily attend most works of art, and particularly those which require the fostering warmth of public encouragement. But on a comparison with what has hitherto been given, the artist is not without a hope to realise those fruits of public favour, of which, in the reception of his early Numbers, he has gathered the blossoms.*

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## INTRODUCTION TO THE *STUDY OF ENGRAVED GEMS.*

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As NATURE joying in her boundless reign  
Adorns the tiny links of Beauty's lessening chain,  
Her rival ART, whom emulation warms,  
Loves to astonish by DIMINISHED FORMS;  
And the consummate character to bring  
Within the compass of the costly RING;  
Delightful talent of the patient hand,  
Gaining o'er life such delicate command.

The heroes of old time were proud to wear  
The SEAL engraven with ingenious care.  
To this fine branch of useful ART we owe  
Treasures that grandeur may be proud to show;  
Features of men who on Fame's list enrolled,  
Gave life and lustre to the world of old;  
Worthies, whose statues fail'd Time's flood to stem,  
Yet live effulgent in THE DEATHLESS GEM.

HAYLEY, *Essay on Sculpture*, Canto IV.

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**T**HE history of the arts of antiquity is doubtless one of the most interesting parts of history; it every where exhibits to our contemplation the most agreeable images, and the most consolatory ideas.

Of all the remaining monuments of ancient art, none are so replete with entertainment and instruction, so various in their ob-

jects, and so delightful in their pursuit, as the study of ENGRAVED GEMS, or the SEAL-RINGS of the ancients. These have preserved the images and the attributes of the ancient mythology, and the features of illustrious men; they sometimes exhibit the most curious details of ancient customs and religious ceremonies; ingenious and moral allegories; and are often precious copies of the most beautiful pieces of Grecian sculpture; while others display a rich source of picturesque imagination; the sports and the models of the greatest artists. As these gems have been engraved on the most solid substances, they have not suffered any alteration by time, but uniting to the beauty of their materials the merit of the most perfect execution, make us admire the miracles of an art, which (as it has been prettily observed, and as Mr. Hayley tells us in our motto) appear by the delicacy and the correctness of the workmanship to rival the industry of nature in the beautiful formation of insects.

When we consider that gems preserve for the amateur the finest copies of statues and groups; for the antiquary the manners and customs of the ancients; for the historian remarkable events; for the painter his finest studies; and for the poet innumerable images; we are sensible how extensive must be that learning which is requisite to initiate the reader into the first elements of these studies. Perhaps no work has yet appeared, composed in a popular or an elegant form adapted to this purpose; to compose so agreeable a work is an honour reserved for a writer of learning and taste; this humble essay only aspires to be useful.

*ANCIENT SCULPTURE.*

IF it be true, as Cicero judiciously observes, that those inventions which originate in our wants must have preceded those whose objects are our pleasures, and that the former are of remotest antiquity, one cannot place the origin of engraving too far back. The earliest men were subjected to the same passions which agitate ourselves. Ambition and self-love projected schemes to immortalise themselves, by transmitting their actions to their posterity; by communicating even their thoughts, and perpetuating the sentiments of their hearts, in those of their descendants. The Passions were the first instructors of the Arts.

No single region of the spacious earth  
Can take exclusive pride in SCULPTURE's birth,  
Wherever God with bounty unconfined  
Gave man his image, a creative mind,  
Its lovely children, arts mimetic sprung,  
And spoke through different lands in every tongue.  
By love, by grief, by piety caressed,  
Alternate nursing of each hallowed breast;  
Rear'd by their care, to work as each inspires,  
And fondly ministering to their desires.

Its origin indeed can hardly be traced to any particular nation; for its first mechanical rudiments, such as the arts of grinding, polishing, boring, and shaping hard stones into various forms, was certainly taught by necessity to many tribes of savages, who could never have had any intercourse. Stone hatchets, points of arrows, or other missile weapons, chisels, and ornaments often curiously cut, polished, and perforated, and yet made of flint, porphyry, and basaltes, jasper, and other hard stones, are found alike in the sepulchral monuments of the most ancient savages of Eu-

rope and Asia. The same kind of stone weapons, tools, and ornaments, are found among the South Sea islanders. It is natural they should set the highest value on these first inventions, since it is the useful they want; but savages are not insensible even to their agreeable qualities, and bright and high-coloured stones charm their eyes as well as our own: and they become inestimable, when superstition with her magical hand works them into amulets and talismans.

In these works of the first infancy of art, we cannot but admire the equal powers of mankind, however remotely they live from each other; the similarity of the effects of the same necessity.

At first men were satisfied to erect masses of stones; a method equally simple and durable; yet they only served in time to excite curiosity, not to inform it. Their rude silence mortified vanity. Their wants and their industry soon imagined a new artifice to express themselves; with some rude instrument they attempted to scratch on the monumental stone some figures, to which they affixed particular significations. An extended or a circular serpent, an animal, a plant, an eye or hand, a military or an agricultural instrument, or similar inventions, were characters that contained so many expressions, or images, or words, which, combined, formed a complete and connected language; a language not comprehended by the multitude, but studied and practised by the more intelligent, who possessed the keys of these symbols; and hence the origin of Hieroglyphics.

Superstitious fear would seem to be a passion more creative than the energies of love or grief—the endeavours to represent their divinities by the rudest symbols preceded every attempt to express human figures. Stocks and stones were worshipped be-

fore a statue, a bust, or a medallion existed. Stones of a cubic form were their more general symbols; and a collection of thirty rude fragments, placed near each other at Pharæ, in Achaia, is recorded to have formed an assemblage of divinities, by the artless invention of distinguishing each stone by the name of a deity.

Winkelmann, whose learned works are composed with all the enthusiasm of a votarist, points at the first rudeness of the art of sculpture. The rustic god Terminus was nothing but a field-post, whose quiet duty consisted in marking the bounds and limits of grounds; yet from such a block the human form divine gradually took its rise. Castor and Pollux were indeed twins, but only formed by two pieces of parallel wood, joined by a wand or rod across, as thus II, and this form is still preserved in their sign in the Zodiac.

Can we imagine a ruder state of the arts than that which the representation of the Graces exhibits at this early period? It consisted simply of *three white stones*. When this rude symbol was exchanged in the course of time for a more refined image, the Greeks were solicitous to preserve some idea of the original type, if we may credit the conjectural D'Hancarville. He says, "the union of these three white stones, which indicated the Graces at Orchomenos, was preserved, when sculpture converted these stones into statues; the point by which they were joined became the hand by which each of them reposes on the arm of the others, while by that, which is not confined, they hold their distinguishing attributes. This charming attitude continued to indicate the aid they lend to each other, the harmony which renders them inseparable, and the pleasure they derive from their union. Such we see them on medals, and on gems." Afterwards they

placed heads on these blocks ; the progressive form of the figure was seen only in the breasts or middle of the image, to mark the sex, which the face probably was two deformed to indicate. An incision served to mark the formation of the thighs ; and it was a long time before they conceived the idea of forming the legs.

The seals of the Greeks in early times were rude contrivances, and according to Winkelmann a piece of worm-eaten wood, or the bark of trees, served their purposes. The most ancient gems, about the time of Homer, when the Indian engraving tools were first introduced among the Greeks, must have been rather signs than true representations of nature. Such were the following : *Death* was represented with *crooked legs*; *Beauty* and *Youth* were expressed by *long tresses of hair*; *Power*, by *long hands*; and *Swiftness* and *Agility*, by *long feet*. Often, indeed, these inartificial inventions were so dark that we find them accompanied by the names of the subjects meant to be represented ; the modest consciousness of the artist was too sensible, that he was equally deficient in character and expression. What a contrast between these first abortions of human art and the exquisite forms of a Phidias and a Praxiteles !

But the invention of **HIEROGLYPHICS** has been employed by every nation, before they possessed an alphabet. These truly may be termed the originals of engraving. With these they covered their columns, their obelisks, the walls of their temples, their palaces, and their tombs. Beneath the statues of their heroes the engraved symbols traced their history.

The Egyptians, who so constantly employed their graver on such hard substances as granite, basalt, and the marbles from their invaluable quarries, were not long before they attained the art of

engraving in *intaglio* on all kinds of metals, and finally on precious stones. The holy writings particularly notice the art—Witness the *seal-ring*, which Pharaoh took from his finger to place on that of Joseph.—The stones in the breast-plate of the high priest were engraved with the names of the tribes; the words are remarkable, “With the work of an engraver in stones, like the *engravings of a signet*, shalt thou engrave them; and set them in ovesches of gold, and put them on the shoulders of the ephod.” Even the names of the artists are honourably recorded; and no common mind is supposed to be capable of excelling in such delicate performances, for “it was put in the heart of Bezaleel, that he might teach them that *were filled with wisdom* to work *all manner of work of the engraver*.

But though the Egyptians brought to some perfection the mechanical, they made but little progress in the poetical, part. Their invention was barren, and of the beautiful they had no conception. Their figures are generally executed with care, but the design is hard and stiff. We find on these Egyptian stones the divinities of the country, and all those symbolical and hieroglyphical figures which still serve to excite, not to appease, the curiosity of the learned.

But what can we hope from a people, whose artists were compelled by their priests to conform to certain unvarying attitudes; no artist was permitted to alter the practice, or change the principle of his unfortunate predecessor.

Stiffness and immobility formed the characteristic of the Egyptian artists; their taste was for the colossal, and the solid; and here it was sublime. But it is reasonable to conjecture, that the

defects of the artists of this ancient and mysterious nation arose from their religious restraints ; for when they freed themselves from the stated regulations of the priests, which they were allowed to do in their imitations of *animals*, they were not without their excellence. Their *sphinxes* and *lions* are admirable for the charm and finish of their art. In these we trace a variety in the outline ; a free and flowing form ; a fine disposition of the parts ; and animation expressed in the muscles and veins.

The art of engraving on precious stones in the East, was cultivated not so much to gratify an ostentatious luxury as from the necessity which compelled these people to have recourse to seals or stamps ; for no writing was held to be authentic unaccompanied by the seal of the person who dictated it. Jezebel, writing a letter in the name of Achab, carefully impresses it with the seal of that Prince, that her orders may be executed without hesitation. The Persian monarchs practised the same custom ; and Ahasuerus presented his ring to Esther, as a mark of his confidence. Alexander, the conqueror of Darius, always used the seal of that unfortunate monarch when he sent his letters into Asia. At Babylon, the Great had each their particular signet.

The art of engraving could make but little progress with these people. The eastern religious codes, in which the existence of the Fine Arts seems never to have been imagined, forbade the representation of all images, so that the engraved stones of the Arabians and the Mussulmen exhibit nothing but inscriptions ; sometimes they bear the name of the proprietor, or a passage from the Koran. Genius will however stretch its wings, though they are chained ; and the true Mussulman would sometimes venture, though his taste was bad, into the regions of Fancy. We have seen a cast

of a gem on which the writing is so arranged, as to form the figure of a man on horse-back. Of this fantastic and depraved taste we have had several specimens in Europe\*.

Among the Egyptian gems, of which there are more intaglios than cameos, the greater part have the form of the consecrated scarabeus or beetle, and the figures (or subject of the gem) are engraven on its surface. They afterwards ground or cut away the lower part of the scarabeus, preserving the upper surface, cut into an oval form, to be more commodiously set into a ring or seal. Such was the origin of the oval engraved stones, which are still called scarabs, although the figure of the insect no longer appears. The scarabeus was considered by the Egyptians as a symbol of the sun, the source of generation, probably because they imagined that the scarab possessed the faculty of self-production; it was also regarded as an emblem of courage, for they imagined that all these insects were males, and consequently beheld them with a kind of veneration.

The Etruscan scarabs, which are numerous, rarely exceed the natural size of the insects they represent; but those of the Egyptians are frequently of an extraordinary thickness, and some are four inches in length. We shall shortly exhibit the particular form of one of these gems, and point out the manner by which they curiously contrived to introduce their figures.

\* A drawing of the head of Charles I. is in the library of St. John's College, Oxford. It is wholly composed of minute written characters, which at a small distance resemble the lines of engraving. The lines of the head and ruff are said to contain the Book of Psalms, the Creed, and Lord's Prayer. Of this kind is the portrait of Queen Anne, preserved in the British Museum. It is not much above the size of the hand. On this drawing appear a number of lines and scratches, which are said to include the entire contents of a thin folio volume shewn on this occasion to the spectator. In the Menagiana we find several accounts of this species of curious idleness, much like that of the great artist who transcribed the Iliad, and compressed it into a nutshell.

Engraved stones of this kind were esteemed as amulets or preservatives from unlucky accidents, or from the malice of enemies. With these the forms of divinities and the vestments of the priests were decorated, and they were distributed as honourable distinctions to persons who had become eminent either in military employments, or in the offices of civil administration. That these stones were generally attached to the dress or to the person, appears by their being perforated, so as to admit a string, by which they were either suspended from the neck or fastened on the arm.

It has excited surprise that the Etruscans, a nation so distant from Egypt, should have had the same singular kind of engraved stones; but the circumstance merely shews that the Etruscans copied the Egyptians, and probably, in adopting the scarabs of Egypt, they likewise adopted the superstitious practices prevailing in that country.

From these Egyptian and Etruscan gems, which are to be classed with the earliest productions of the glyptic or engraver's art, we may conclude that although they carried the mechanic operation of the art to a considerable height, they made little or no progress in the poetical or inventive part. We must distinguish the real Egyptian style from the Egyptio-Grecian, which took place when Egyptian gems were afterwards executed by Greek artists.

We discover on these stones the divinities of the country, and all the hieroglyphics of their symbolical writing. Among these divinities we find their Isis, Osiris, Horus, Anubis, Harpocrates, &c. sometimes single and sometimes united. The flower of the

lotus or persea\* (for which is meant appears sometimes doubtful) ornaments their forehead, or its stalk is held like a sceptre in the hand of the divinity, who is sometimes represented as sailing in a bark of the papyrus. The sistrum or rattle, the situla or ewer, and the whip or scourge† are occasionally represented.

Although our knowledge of the HIEROGLYPHICS of the Egyptians is very confined, and will probably ever remain so, yet learned conjecture and plausible reasoning have supplied the inquisitive mind with some materials. Time has preserved the curious work of Horapollo, of which the first book is, perhaps, the work of a learned Egyptian, though the age in which he lived is not exactly known. From other scattered notices we shall glean a few, which, we hope, may prove not uninteresting.

The allegorical genius of the most remote antiquity (as Raspe judiciously observes,) especially of Egypt, was pleased and prompted equally by a spirit of wisdom, as well as of taste, to represent that kind of knowledge which would be of the greatest use to society. But what are the objects of that knowledge?

\* We know nothing of the blossom of the persea. We imagine the flower to be *Lotus Nilotica*, called also, if we recollect right, *Nymphaea Nelumbo*.

Strabo mentions the persea, as an evergreen tree, bearing a fruit like a pear. Plutarch says, it was sacred to Isis, because the fruit resembled a heart, and the leaf had the likeness of a tongue. Galen says, it was a large tree, which, when growing in Persia, had a poisonous quality, causing the instant death of those who eat the fruit; but when transplanted into Egypt, the pear-like fruit became innoxious, and good for eating.

† Situla signifies a small vessel used to hold water, a pail or ewer, also an urn, in which lots intended to be drawn were placed.

Isis was represented with the sistrum in her right hand, which was rattled to announce the swelling of the Nile; the situla was in her left, which is said to symbolize the efflux or retiring of the inundation. See Rosini Antiq. Roman. p. 190.

The regular return of the seasons; the inundations; the seed time and harvest; the revolutions of the sun, moon, and stars, and other wonders of nature, ever friendly and beneficent to those who follow her laws.

Warburton, who has treated this subject with his usual ingenuity, has classed the hieroglyphic characters under three heads. He says, the *first* design was to *make the principal circumstances of the subject stand for the whole*; thus, when they would describe a battle, or two armies in array, they painted two hands, one holding a shield, and the other a bow—when a tumult, or popular insurrection, an armed man casting arrows—when a siege, a scaling ladder. But all this is of the rudest simplicity.

The *second*, or more artificial method of contraction, was by *putting the instrument of the thing, whether real or metaphorical, for the thing itself*. Thus, an *eye* eminently placed was designed to represent *God's omniscience*; an *eye* and *sceptre* displayed the duties of a *monarch*; and a *ship* and *pilot*, the *governor* of the *universe*.

The *third*, and still more artificial method was, by *making one thing stand for, or represent another, where any quaint resemblance or analogy in the representative could be collected from their observations of nature, or their traditional superstitions*. Sometimes this kind of hieroglyphic was founded on their observations on the form, and real or imaginary natures and qualities, of beings. Thus the *universe* was designed by a *serpent* in a *circle*, whose variegated *spots* signified the *stars*; and the *sun-rise* by the *two eyes of the crocodile*, because they seem to emerge from its head; a *young widow, who will not admit of a second husband*, by a *black pigeon*; one *dead of a fever*, contracted by what we call a *coup de soleil*, from

the great solar heat, by a blind scarab; a *client* flying for relief to his *patron*, and finding none from him, by a *sparrow* and *owl*; an inexorable *tyrant* estranged from his people, by a *vulture*; a man *initiated into the mysteries*, by a *grasshopper* which they imagined had no mouth.

They certainly employed hieroglyphics as a concise method to communicate their ethical instructions. That a *judge* should be alike insensible to interest, or to compassion, they designed a man without hands, and with declining eyes. Of their delight in sculptured gems we have a pleasing proof in the circumstance recorded by Ælian, that the chief of their judges wore round his neck an image of Truth engraven on a sapphire. The *Peach tree* was said to be more fruitful when transplanted, than on its native spot, and hence they characterised a person who had passed much of his life in *travelling* by a *peach tree* in *luxuriant fruit*. They designated a melancholy man by a *hare* sitting in her form, as being a most timorous and solitary creature. But the hieroglyphic was not a single detached emblem only, they often contrived to unite a series of them so as to form an inscription, which the eye might perpetuate on the memory. We learn this from one, preserved by Clemens of Alexandria, who informs us that it was engraven on one of the gates of the temple of Diospolis, in Egypt. On one side appeared a child (the symbol of birth,) and an old man (the symbol of death,) a hawk (the accepted symbol of the divinity,) a fish (the symbol of hatred,) and on the other side a frightful crocodile (the symbol of effrontery and insolence.) All these symbols united, expressed—O thou who art born and who diest, remember that God hateth those whose insolent forehead never blusheth!

Raspe, describing in his catalogue a number of these hieroglyphic gems, observes, that we frequently find among them the *eye*.—It is sometimes without eyebrows, sometimes marked only by two eyelids; without a pupil appearing. Sometimes it is seen ornamented with eye-lids in the greatest perfection; it is likewise occasionally adorned with wings, or other expressive attributes, which obviously proves that there are different modifications and different ideas represented by the same symbol. It is the most simple image of *vision*, and consequently of *wisdom* and *providence*. It is thus applicable to the *sun*, which sees and makes every thing to be seen; and to the *Divinity* who is every where present, and from whom nothing can be hid. Eyes were seen in all the Egyptian temples, and we learn from Diodorus and Plutarch, that the *eye* was particularly the symbol of *Osiris*. On the obelisks and other Egyptian fragments lately deposited in the British Museum, may be seen frequently repeated an eye surmounting several zig-zag lines, with the figure of a slug directly beneath them. May not this signify that knowledge or prudence surmounts the intricacies of life, while indolence sinks under them?

We frequently find in these gems a sphynx under a variety of disguises—a large ape, or cynocephalus—a falcon or hawk mitred, &c. some of these have been explained by Horapollo, from whose singular work on the ancient hieroglyphics, Warburton derived his explanations. On his authority we shall describe two or three of these subjects. He tells us the hawk signifies supreme intelligence; the intelligent soul, and God—because the hawk was called in Egyptian *baith*, from *bai*, soul, and *eth*, heart, which the Egyptians looked upon as the seat, the residence, or the covering of the soul. That the hawk was a sacred bird, appears by its being fed in the temples consecrated to Osiris. The

sphynx was always an emblem of the divine power, in different aspects of observation. Sitting with one paw on the wheel of Fortune, it is God, or Wisdom directing the vicissitudes of human life, or the revolution of the stars. Looking at the caduceus of Mercury (Hermes or Thot) stuck into the earth before it, signifies the divine Wisdom, regulating the course of the sun and moon, or the year. It is evidently, when it holds the handled cross or phallus, a symbol of the generating power. However it must be confessed, that, although no object so frequently recurs among the hieroglyphics as the sphynx, we know very little of this symbolical monster; and it has been of late conjectured that this chimerical figure describes that period in the astronomical system when the sun enters that part of the zodiac between the Lion and the Virgin; which figures united form a sphynx, thus expressing the exact time of the overflowing of the Nile.

Mr. Hayley thus alludes to the Egyptian hieroglyphics, in his elegant Essay on Sculpture:

“ Does Fancy shrink from superstition's shapes,  
Dog-headed gods, and consecrated apes,  
From dark conceits, to learning's self unknown,  
And the mute riddle on the mangled stone ?”

Without doubt, this mode of recording events was the invention of a rude people, for Warburton has shewn that hieroglyphical writings have been practised by other nations, who were ignorant of any better manner of communicating their knowledge than by painting their ideas. The Chinese, the Indians, the Mexicans, and the Scythians had their hieroglyphics as well as the Egyptians. It is well known how rapidly the account of the first landing of the Spaniards in Mexico was transmitted to Montezuma by their art of picture-writing. Herodotus supplies us with a

hieroglyphic which the Scythians sent to Darius on his invasion of their country; it consisted of a bird, a mouse, a frog, and five arrows; insinuating by these that if he did not fly away as swiftly as a bird, or conceal himself like a mouse or a frog, he would perish by their arrows.

Thus much for Hieroglyphics, which expressing many ideas in a very small compass, were peculiarly suited to the graver of gems.

The antiquity of the Egyptians, has induced some antiquaries to consider them as the source of all science and art; but some nation probably preceded them in discovery, for their high civilization proves an existence much anterior to the epocha to which history and tradition have reached. And this Bailly, in his Letters on the Origin of the Sciences, and D'Hancarville in his History of the Art of Design, have sufficiently discussed. More recent antiquaries have discovered that Indian is at least as venerable as Egyptian antiquity; polished and engraved stones with Shanscrit characters have been found in India, not yielding, for execution, to the best works of the ancient Egyptian style.

The maritime commerce which the ETRUSCANS successfully pursued, connected them with the Egyptians, the Phœnicians, and other oriental nations. If, however, they first received from Egypt a knowledge of the glyptic art, they indulged their own genius in their productions; and the subjects represented on their stones were drawn from the religious system of the Greeks. Peace and luxury in the progress of time familiarised them with the fine arts, and the art of engraving stones became one of their favourite pursuits. Dionysius Halicarnassensis records, that the elder Tarquin, having conquered the Etruscans, despoiled their

magistrates of the rings they wore. The Etruscans introduced their use among the Sabines, in an age when they were softened by luxury, and susceptible of elegant pleasures.

The Egyptians placed the instruments of the arts in the hands of the Greeks, while they dictated to Plato the principles of wisdom, and permitted Grecian legislators to transcribe their laws. The Greeks were but a rude people, in their first intercourse with the Egyptians; and the latter prided themselves on their early distinction; for Herodotus says, they boasted of having invented statues, and Diodorus Siculus mentions their notion that men were first created in Egypt.

Mr. Hayley has applied a poetical image, descriptive of Egyptian and Grecian fancy; alluding to Egyptian invention, he says,

“ Let not nice taste, of purer fancy vain,  
This praise of old and graceless art arraign ;  
Should a magician usher to our view  
An ancient wrinkled dame of dingy hue,  
Big-boned and stiff, and uttering mangled verse,  
Then should he say, with truth, “ See Helen’s nurse ! ”  
The swarthy beldam friendly hands would shake,  
And all would bless her for her nursling’s sake.  
Such Memphis’ art to Attic minds endear’d,  
For Greece, their Helen, was by Egypt rear’d.

The Greeks, once in possession of the art, were not long in bringing it, like other arts of fancy and delineation, to the highest imaginable perfection. Raspe justly observes that their improvements were not improvements of the mechanical parts of the art, or of the tools or method of engraving, for these, on account of their great simplicity, could have undergone but little variation from their beginning. The improvements of the Greeks arose

from a more extensive use of the tool—a better choice and happier treatment of their subjects—from their consummate knowledge and imitation of nature, and finally, from a finer taste, in which Homer was their master and Nature their standard.

The Egyptian sculpture has one remarkable deficiency; the Egyptian statues hang their limbs in idleness and inactivity; their legs and their arms adhere to the body in one dead mass. Grecian art first made the marble tender, and the stone susceptible. It breathed life into a statue, and touched into motion the group contained in a ring.

The commercial intercourse of the Greeks with other nations—their constant emulation, arising from their own small independent states—their encouragement from aspiring individuals, who purchased fame with the talents of the artist—their athletic exercises, and the natural beauty of their forms, and the genial influence of their country and climate—all these causes united gave the most powerful impulse to their genius; and not the least of these causes was the varied enchantment of their mythology. Was it wonderful that they who so early felt the merits of Homer, (observes Raspe) should express his beauties, by the efforts of the glyptic art? Beauties so different from that poverty of invention, which the nations of Africa and Asia were enabled, or allowed to give, from their sacred writings. By the study of Nature and her laws, they formed their immortal works; she alone they adored; she was their only object, standard, and test of art and science, of genius and taste.

The learned and elegant writers, who have described the gems of the Orlean collection, have themselves wrought a literary gem in their beautiful groupings of mythological fiction; and it cannot

but interest our readers if we present them with this delicious morsel.

"Cold and phlegmatic minds have frequently murmured against those charming fictions with which Homer, Hesiod, and succeeding poets, have embellished their works; but should these inventions not conceal important truths, and frequently the most useful instructions, still would it be wise to destroy a system which peopled and animated all nature, and made a solemn temple of the vast universe? Those flowers whose sparkling and varied beauty we so much admire, are the tears of Aurora. It is the breath of Zephyrus which gently agitates the leaves, while the murmurs of the waters are the sighs of the Naiads. A god impels the wind, a god pours out the rivers! Grapes are the gift of Bacchus. Ceres presides over the harvest. Orchards are the care of Pomona. Does a shepherd sound his reed on the summit of a mountain, it is Pan who with his pastoral pipe returns the amorous lay. When the sportsman's horn rouses the attentive ear, it is Diana armed with her bow and quiver, more nimble than the stag she pursues, who takes the diversion of the chase. The sun is a god, who, riding on a car of fire, scatters through the universe a flood of light. The stars are divinities, who measure the eternal path of time with their golden beams. The moon, the lovely sister of the sun, with milder glory slowly paces on her car through the silence of the night, and consoles the world for the absence of her brother. Neptune reigns in the seas, surrounded by the Nereids, who dance to the joyous shells of the Tritons. In the highest heaven is seated Jupiter, the father and sovereign of men and gods; under his feet rolls the thunder, formed by the Cyclops in the cavern of Lemnos; his smile rejoices nature, and his nod shakes the foundations of Olympus. Circling the throne of their sovereign, or recumbent on purple beds, the other divinities quaff

ambrosia from the golden cup presented by the youthful Hebe. In the middle of this bright circle shines with distinguished lustre the unrivalled beauty of Venus, adorned only by her magic cestus, about which the Graces, the Smiles, and the Sports for ever play; in her hand is a smiling boy, whose power all earth, all heaven confess."

We shall not be surprised at their fondness for the glyptic art, and their numerous artists, when we find that the use of rings and engraved stones was not restricted in Greece to particular persons, or to certain ranks. Any one might wear them, and nothing was better adapted to gratify the vanity of a people who were ever alive to glory. These engravings were so many durable monuments, purchased at no ruinous cost. Every one might preserve his own portrait, or perpetuate the deed which had illustrated his name. If a wrestler carried the prize in the games, if a soldier had signalized himself, he engraved this event on a precious stone, and wore the gem as a victorious trophy. The Greeks were superstitious as well as vain; and the image of a favourite divinity engraven on a ring was incessantly presented to the adoring eye of the votary; it attached his confidence and it fortified his belief. For the sake of possessing these miniature engravings themselves, from good sense, from vanity, from religion, they gave the amplest encouragement to this art and its professors.

Numbers of every sort of these engraved stones, with beautiful fragments of cameos, are frequently found on the sea shore, in the vicinity of Naples, Baja, and Puzzoli, and in the towns of Sicily.

The Romans, before they were acquainted with the Greeks, from the earliest period of the republic, and even under their

kings wore rings. Those of their senators were originally made of iron, and vestiges of this primæval simplicity were perceivable in their marriage ceremonies and in their triumphs\*. In the former, the bridegroom presented an unadorned ring of iron to his bride; and in the latter the triumpher, while the slave placed on his head a crown of gold, wore, like that slave, a simple iron ring on his finger. Such was the plain ornament with which Marius triumphed over Jugurtha. In the process of time, only their ambassadors enjoyed the privilege of publicly wearing a gold ring. The nobility were at length distinguished by this mark from the plebeians; these latter were only allowed rings of silver; and when a ring of gold was bestowed on one of them by a dictator or a questor, he was admitted into the equestrian order. On the contrary, whenever a Roman knight had dissipated his wealth, he was compelled to give up his gold ring; and if any disgraceful act rendered a citizen incapable of holding a public office, he was despoiled of his ring, and even his seal was erased†.

This military republic at first regarded the liberal arts with contempt, not distinguishing them from the mere manual ones; they therefore made scarce any progress in them. Afterwards when they penetrated into Greece and Asia, and observed the high esteem in which great artists were held, they seemed to have other eyes and finer feelings. The rude conquerors admired and pillaged the treasures of Greece, and invited Dioscorides, Solon, and their numerous brethren, to their haughty Rome.

For a length of time the Romans were debarred by their religious institution from the use of the graver. Numa, following

\* Pliny, lib. xxxiii. c. 1.

† Pliny, lib. xxxii. c. 12.

the example of Pythagoras, conceived that a knowledge of the divinity could only be acquired by the mind\*, and imagined that it was derogatory to employ material and perishable objects to represent it. The Romans long abstained from engraving any image of the gods, but afterwards adopting the religious rites of other nations, they became, like those nations, the slaves of superstition†. Caprice invented all kinds of subjects to be engraved on their seal-rings.

A multiplicity of rings, which had been hitherto prohibited, was now allowed; and from having been originally used as seals, became curious and necessary ornaments‡. They adorned the statues of their gods with them, that they might have a plea for their own profusion, and at length became so fastidiously delicate, that they had lighter rings to wear in the summer; a circumstance noticed by Juvenal§, who describes Crispinus as wearing a summer-ring, and (doubtless hyperbolically) cooling it, by waving it to and fro in his hand.

The Greeks and other nations had adopted the finger on the left hand for the honourable distinction of the ring; on the left hand it was more conveniently worn; more secure from friction, while the right was free to act||. But when magnificence at length succeeded to the ancient frugality, they covered all their fingers with rings, and even carried several on one finger, and mounted several engraved stones in one ring¶. Pliny says, they loaded their fingers with princely fortunes.

\* Plutarch in vita Numæ.

† Pliny, lib. ii. c. 7; xxxiii. c. 3.

‡ Macrobius, lib. vii. c. 13.

§ Sat. i. || Macrobius, lib. vii. c. 13.

¶ See several curious rings of this kind, with SEAL-KEYS, in the VIGNETTE, at the close of this INTRODUCTION.

Among their domestic uses of rings and seals was that of their being substituted for the use we make of keys; one part of the seal formed the wards of a key. They sealed their chests, and their wine vessels, and whatever they wished to preserve from the rapacity of their domestics. But the chief use of rings was to seal their letters. After their letter was folded, or their tablet closed, they tied round it a flaxen string, and at the point where this riband finished they put their wax, or a kind of chalk or soft earth, imported from Asia, which was prepared to receive the impression of the seal. This wax was generally moistened with saliva before they stamp it, to keep the seal free from the wax and render the impression perfect\*. The letter thus sealed became a sacred deposit, and when the bearer presented it to the person addressed, he was very particular to make him observe both the cover and the seal. This custom has been preserved from age to age. In the middle ages they were at times distressed for seals; for St. Bernard apologises, in one of his letters, for not having sealed them, having mislaid his ring; and he informs Pope Eugenius, that his seal having been counterfeited, he intends for the future to have a seal, which shall bear his portrait and his name†.

From the chief in the Roman republic to the humblest citizen, each had his respective seal. The seal of an emperor or a consul did not differ from any other individual's, except in that high veneration with which the character of its possessor invested it. These sometimes trusted their seal with their confidential friends; as did Augustus to Agrippa and Mecænas‡, and Vespasian to Mutianus.

\* Juvenal Sat. i. Ovid. Trist. lib. v. eleg. 5.

† St. Bernard's Epist. 330—339.      ‡ Dio. lib. 51.

As the head of every family had his own ring, no engraver was permitted to make the same ring for two different persons, and they employed the most severe prohibitions against it. Yet forgeries were numerous; and frauds and stratagems were successfully accomplished by such means, by the enemies of the Romans. Pompey, (the son of Pompey the Great) a great naval commander, anticipating his melancholy end, and fearful of the purpose to which his enemies might convert his ring, threw it into the sea after his defeat\*.

At the bed of the dying man his friends and heirs solicitously stood to watch the fate of his ring. From various motives many called aloud to inclose it in his funeral urn; and if the dying man was silent respecting its destiny, they indecently snatched it from his finger ere he expired†. A circumstance which the moral Seneca groans over among the disordered manners of his age.

At Rome chiefly, the engravers and their art (observes Raspe) had encouragement and employment much beyond any thing our times and fashions permit our artists to expect. Seals were not their only care; such was the magnificent taste of the ancients, the art was applied to the making of the richest jewellery for wear and ornament. Not only bracelets, ear-rings, clasps, girdles, &c. were ornamented by gems, but even the robes, gowns, and shoes of the opulent and the elegant were richly set and variegated with engraved stones, probably with cameos, which cannot serve any other purpose than ornament. The same taste and profusion sometimes adorned the helmets, breast-plates, sword-handles, and even the saddles of their military men. The large cameos had their place in cabinet work and furniture, and thousands of gems were set in their gold and silver goblets, vases, &c.

\* Florus, lib. iv. c. 2. Paterc. lib. ii. c. 55.

† Pliny, cxxxiii. c. 1.

which glittered on the sideboards of the opulent, or in the temples of their divinities. We have still left, for our astonishment, beautiful cups and vases of solid onyx, sardonyx, and rock crystal, exhibiting the finest relieveo work; on calculation, we wonder at the enormous cost of the time, the art, with the folly of converting such perishable materials into costliest treasures.

Even the poorer ranks caught a taste for engraved rings, and aped their superiors by an external show of resemblance. Gilt, or brass and iron rings were worn by them; and as they could not purchase fine stones, the idea of imitating them in coloured glass compositions was happily suggested; an event the most important in the history of engraved gems; for these imitations, while they copy the colour and brilliancy of the originals in a considerable degree, exactly preserve the beauty of the workmanship. At Rome they named these false stones *gemma vitriæ\**, or glass gems. We call them ancient pastes, and find them frequently in antique vases. This art has been very happily renovated in the present day, and no one has carried it to greater perfection than the late Mr. Tassie.

The most illustrious characters of antiquity had so great a regard for their collections of gems (observes Raspe) that they sometimes left them to the public to preserve them entire. Pompey placed in the capitol the gems which he had found in the treasures of Mithridates; Cæsar consecrated and gave to the temple of Venus Genitrix his cabinet of gems, or dactyliotheca, which he had collected with immense expence. Marcellus, and others, made similar dedications.

\* *Salmasius, l. c. p. 760.*

The gems of several eminent characters have been recorded. Mr. Hayley has on this subject observed, that “the **SEAL RINGS** of antiquity form an extensive subject for curious and amusing research,” and he has described, in harmonious verse, the subject which Ulysses chose for his seal; an affectionate memorial of the paternal passion.

“ The heroes of old time were proud to wear  
The **SEAL ENGRAVEN** with ingenious care ;  
And wise ULYSSES, if tradition’s true,  
No trifling pleasure from his **SIGNET** drew.  
A **DOLPHIN’S FORM** the sculptured stone express,  
Of gracious Providence a graceful test ;  
Sav’d from the deep, these wat’ry guardians bore  
His filial pride, **TELEMACHUS**, ashore ;  
And the fond sire display’d, with grateful joy,  
The just memorial of his rescued boy.”

Julius Cæsar had for his seal, a Venus armed with a dart, of which we have numerous copies; this was to flatter his pride of ancestry, pretending that he descended from Venus and Æneas. Augustus, when he assumed the empire, had a sphynx, which, at length, he abandoned to elude the pleasantries of the wits; this sphynx (they said) portends riddles. Afterwards he adopted the head of Alexander, and at length his own portrait, engraved by Dioscorides. Pompey’s seal was a lion holding a sword: when, after his assassination, it was presented to Cæsar, the feeling or the crafty rival burst into tears. The seal of Mecænas was a frog; an animal which he made highly dreadful to the people; for as it was usually annexed to his tax bills, the hoarse voice of the frog they declared truly to be very unmusical. It was said that this amphibious animal was symbolical of the power Mecænas was invested

with, both in land and sea affairs. Sylla, become haughty by taking Jugurtha prisoner, had the humiliating event engraven on the seal with which he constantly sealed his letters. This (says Plutarch) touched Marius to the quick; so slight and frivolous was the beginning of the enmity of those celebrated rivals, which afterwards produced such implacable animosity, and caused so much Roman blood to be shed. Scipio Africanus bore on his seal the portrait of Syphax, whom he had conquered. These instances sufficiently shew that engraved stones, however various their subjects, served the ancients as seals.

The primitive christians, living among the Greeks and Romans, retained the same customs; but regarding with horror every thing that looked like paganism, and most of the subjects of seal-rings forming some superstitious rite, they adopted seals of their own invention, and by which they might be more easily recognised to each other. Clemens of Alexandria exhorts them to engrave symbols which should remind them of the mysteries of religion. They used the monogram of Jesus, a dove, a fish, an anchor, the ark of Noah, and the boat of St. Peter. These pious images were not favourable to the arts; they had neither variety nor imagination.

The christian religion having spread over Europe, the universe was changed, and exhibited a new spectacle. Engraved gems were not as heretofore used on almost every occasion. During several ages they were used as seals to give authenticity to public acts. Princes had not always artists near them, and often adopted some ancient gem. Pepin sealed with an Indian Bacchus, and Charlemagne sometimes with a Jupiter Serapis; heads which, probably, they imagined were those of St. Paul or St. Peter.

But the barbarism of the middle ages spread its clouds, and an intellectual night set in. The nobility were not any more solicitous to procure a beautiful work of art; they stamped their feudal and tyrannic charts with a seal, rude and heavy as their souls and their swords; the pommel of which latter more than once served as their seal, at a time they could not subscribe their names. Even the magic lustre of the ring never dazzled their ferocious eye. Ancient gems were dispersed and lost to the world; and many are still dug out of the earth. The classical muse of Mr. Rogers observes,

"They slept for ages in a second mine."

Their *hardness* has enabled them to resist both the fire and a collision with other substances, while their *minuteness* has rescued them from the barbarians. They were sometimes used to adorn the altar-pieces, to stud the golden chalices of the abbeys, and border the chests of relics; in this degraded state the finest gems which now embellish the museums of monarchs, and the cabinets of the curious, have been fortunately preserved.

We owe much to the profound ignorance of the monks; to those who frequently could not read, the treasures of our literature; to men who, in respect to art, lived in total cecity, the finest relics of antiquity. Had they known as much as they have enabled us to know, it is probable that scarcely a gem would have reached, nor a manuscript been consigned to us; as relics of paganism the heavy hand of gothic destruction had crushed ages of taste. At length, when the liberal arts hung on the verge of ruin, the immortal MEDICI arose—and all was sunshine! Then their eyes opened, and their hands laboured; antiquity scattered her models, and VALERIO DE VICENZA

emulated their excellence. PIKLER, of recent celebrity, is, perhaps, in no way inferior to his predecessors, and posterity will pay its tribute to the merit of the living engravers of gems in our own country.

The frigid disciple of the cynic school has sometimes exclaimed, "And had they perished, what had we lost?" Without adverting to the real value and beauty of the material on which gems are engraved, or the splendor and diversity of the colours, or that delight which even the vulgar eye takes in viewing precious stones, we are willing to confess that these are sensual and luxurious enjoyments, which none can participate in, but their opulent possessors. But the pleasures of the MIND, which gems communicate, are enjoyments for all, and are accessible to the solitary student. We find them easily, and we can purchase them cheaply; for the casts or impressions are as valuable as the originals, for the purposes of art, and for their varied information. We must visit museums to inspect marble statues; we must purchase medals to study medals; but we find every day persons who wear in their rings or seals ancient gems. To acquire some knowledge respecting such sources of instruction and pleasure, is a study happily adapted to a well educated mind. They preserve for us a multitude of signs and symbols interesting towards the history of the manners and customs of antiquity. The finest copies of statues and groupes, some of which still exist while others are lost, are executed on gems; the faces and features of illustrious men eminent for their genius or their power are faithfully retained often more perfectly than on medals, which are so frequently injured by friction and time. In gems, the artists have found an infinite number of subjects for their imitation from the age of Raphael and Michael Angelo to Reynolds and Fuseli; poets are

not less indebted. From these precious treasures of antiquity we may every day learn more and more to perfect our taste, exercise our curiosity, and adorn our imagination with the most elevated and the most beautiful ideas. They constitute a library without books, a gallery of pictures without paintings, and sculpture without marble.



**SELECT GEMS.**



## SELECTION

OF

## ANTIQUE GEMS.

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### JUPITER AEGIOCHUS.

THIS Jupiter is a cameo of the first order of Greek sculpture, superior perhaps to any head we have met with of that deity. We have copied it from a cast in the possession of a great collector. It was presented by the Senator Juliani to the library of St. Marco; and being sent to Rome to be engraved, it was removed from thence by the French, who pretend to have given to the Venetians some valuable manuscripts for it, in exchange. It is now in the *Musée Nationale*, at Paris.

The serene majesty of this countenance would lead the reader to suppose it to be "the mild Jupiter" the elegant Spence has recorded in his *Polymetis*; but the armour declares it to be Jupiter *Aegiochus*. This armour was peculiar to Jupiter and Minerva, as we observe in all their statues. The term *aegis* signified divine armour only; it was sometimes a breast-plate with a Gorgon's head placed in the centre. The term *Aegiochus* seems a favourite epithet applied to Jupiter by Hesiod and Homer. In Hesychius, the account of the *aegis* is, that it was a suit of armour made for Jupiter by the hands of Vulcan. In the *Monumenti Inediti* of Winkelmann we have a description of hair which resem-

B

bles the mode shewn in this gem. “The hair of the Jupiter of Phidias, modelled after the description of Homer, turned back in a variety of locks, whilst others fell down on the forehead, curled and divided.”

The Jupiter of the ancients is exhibited under various forms, exerting various powers. According to Herodotus, the genius of poetry created the divinities of Greece; and sculptors and painters only embodied their ideas. Our artists (observes the ingenious Abbé Arnaud) do not sufficiently feel the advantages they may derive from the study of Homer. The fine arts have lighted their torches at his altar. When Phidias disclosed to the Athenians his statue of Olympian Jove, he was questioned whence he had taken the august and terrific form in which he had represented the god. Phidias repeated three verses of Homer. The anecdote of Bouchardon is well known; a friend took him by surprise in a delirium of enthusiasm, and enquired the occasion of so violent an emotion. “I am come from reading Homer, and now men appear to be eight feet high, and a new nature opens to my eyes.” Some of our own artists appear to have studied Homer: if we examine that part of the art which relates to *design*, something of the spirit of that mighty bard is visible in their works; but too often, by overstepping the modesty of nature, manner and affectation disgust a correct taste.

Cameos are not always favourable to these representations on gems or precious stones, as there must always exist in the mind of the artist a wish to accommodate the colours of the stone with his ideas of the subject. An evident superiority appears in figures and groupes found on intaglios to those on cameos.

From the beauty of the gem before us, there must have been a happy combination of art and nature, and little was sacrificed to keep the drawing and proportion of the head separate from the colour of the ground. This gem bears the same proportion in size to other gems that the colossal statues of the ancients did to those of an ordinary size, and has all that squareness of character and boldness of relief, which, by a judicious imitation, gives dignity to every style of art. In historical, it may be traced in the works of Da Vinci, Raphael, Michael Angelo, and Poussin, who enriched their compositions from

the study of the numerous statues and gems that fell under their eyes. Of their use and application in portrait painting our own country can boast an example in Sir Joshua Reynolds. His mode of treating the light and shadow, particularly in massing the features, appears to be the same as that we see on antique statues judiciously placed for receiving the light. But this excellence, like a salt which seasons the whole, is to be used with a sparing and cautious art.

As well as the light and shadow, if we examine this gem by the rules of art, it will be found to possess a dignity in the composition, well suited to the majesty of the deity. The turn of the head contrasts well with the body, and the flowing and frequent lines of the hair and beard happily set off the plainness and simple grandeur of the features.

## CLIO.

THIS Gem, like many others, has no very particular reference to the name it bears; and it has received several. For its excellence as a work of art it has every claim to attention.

She holds in her left hand a scroll, on which her eyes are deeply occupied, and the motion of her right, where the finger, as if just removed from the lips, retains its position, indicates the most profound reflection on some passage which appears to have particularly struck her mind. She holds her finger nearly in the manner the god of silence, Harpocrates, is represented to do. The arm, enveloped in drapery, precludes action, whilst the left hand, holding the scroll, rests easily on the lap. The disposition of the legs and feet, with the chair, forms altogether a striking example of that easy flow of line essential to beauty. Her attitude commands silence; and every part of this elegant figure is characteristic of attention.

Her seat or chair has the form of those which are frequently seen on Etruscan vases. The expression of this figure, her fine proportions, her noble and natural attitude, the purity and elegance of the design, the intelligent manner with which the drapery is executed, place this gem in the first rank of the most beautiful we know. To the student, who desires to form himself on the true principles of the antique, this figure offers the most perfect model of that noble SIMPLICITY which is the secret magic of the great ancients.

We call this a CLIO, or the Muse of History, from two circumstances uniformly preserved in all her figures; the right hand being enveloped in her robe, and her holding a scroll or volume in her left. The former characteristic is a symbol of fidelity, which is the great feature of the historic muse, and that

this involution of the hand in the dress is an allegory of that signification we learn from the following passage in Livy, when speaking of a procession of the priestesses of Egeria \* or Fidelity: "They sacrificed with their right hands enveloped in their garments, so that not even their fingers appeared, whereby they intended to signify that fidelity was to be observed in their proceedings, and to respect that virtue of which the right hand is at once the seat and the symbol." Book I. Ch. VIII.

\* Camoenis eum lucum sacravit quod earum sibi concilia cum conju<sup>ge</sup> suā Egeriā essent: et soli fidei solenne instituit, &c.

## CUPID AND PSYCHE.

THE mythological tale of the loves of Cupid and Psyche is an allegory of the human soul, which is sometimes nourished, and sometimes tormented, by the passions. Psyche in Greek signifies the soul, and Cupid, desire. She is frequently represented by a butterfly, not merely from the beautiful appearance of that insect, but on account of its surviving the chrysalis or worm ; the after-state of man is thus finely designated. We have a numerous series of gems which tell their story by ingenious allegories ; and in all times it has been a favourite subject of the most eminent artists. Sometimes Venus holds a butterfly over the burning torch of Love ; Love and Psyche are caressing each other ; Love sometimes chains the hands of his unfortunate mistress, and tramples on her ; Love is himself chained to a column by Psyche ; Love nails a butterfly on a tree, tears its wings, and burns them, &c. The butterfly, wherever it is met with on gems, indicates the soul, and we see one often issuing from the mouth of a dying man.

This beautiful story has been told by Apuleius, in a turgid style ; and it has afforded La Fontaine matter for a little, but tedious, volume. It has lately been elegantly narrated by an anonymous poet. We present for the amusement of the reader an analysis of the charming fable.

A king and queen (so begins the fairy tale) had three daughters, all beautiful ; the third was more than beautiful. She was compared to Venus ; for her was the worship of this deity neglected ; Paphos, and Cnidos, and Cythera, were deserted. The statues of Beauty were ungarlanded and uncrowned ; her altars were without incense and sacrifices. Venus, indignant, summoned her son signally to chastise the feeble mortal whose audacious beauty had stolen away her adorers.

Yet Psyche drew no advantage from her charms ; all hastened to behold her ; all admired her ; but she inspired no one with desire. Her sisters were

already married, and she alone, in the solitude of the palace, hated her own beauties, which all were satisfied to praise without wishing to enjoy.

Her sympathising parents consulted the Oracle, which decreed that Psyche should be exposed on the point of a rock, dressed in funeral robes ; that she should have no mortal for a husband, but a ferocious and terrific monster, who flying in the air desolates the earth, and makes the heavens tremble. Her parents terrified, mingle their tears ; they fear, and they obey.

Psyche, exhausted, tremblingly gave herself up to grief and to complaint, when a Zephyr suddenly lifted her with his soft breath on his light wings into a valley where he laid her down on a green bank, enamelled with flowers. There she slept.—What was her astonishment when she awoke, to find herself in a palace ornamented with as much taste as magnificence, and above all, when, without perceiving any person, she heard voices congratulate her, and supplicate for her commands. The palace resounds with celestial music ; the most delicate viands, and the most exquisite wines, are served up by invisible hands ; delicious paintings enchant her eyes ; she breathes a balmy air ; all her senses are charmed at once, and every moment they are struck by changeful novelties.

Night came, and the beautiful Psyche yielded to the softness of repose ; scarcely had she dosed, when a voice far softer and more melodious than all the voices she had heard, whispered in her ear. A secret trouble agitates her ; she is ignorant of what she fears. A thousand thoughts distract her tender imagination ; but her husband is with her ! He embraces her unseen, but not unfelt. She is his wife ; but her invisible husband disappears with the day.

Meanwhile the unhappy parents of Psyche were perishing with grief. Her sisters each day wept at the foot of the rock on which she had been exposed ; with lamenting cries they filled the surrounding valleys ; the distant echoes multiplied their accents, and the winds floated them to the ear of Psyche. Her affectionate heart palpitated with domestic sympathies ; she dwelt on the thoughts of home, and sighed to console them. The brilliant enchant-

ments that flattered her self-love, and her senses, never reached her heart ; and the caresses of an invisible husband, did not compensate for the severity of her solitude. She requested once more to embrace her sisters. Her husband instantly rejected her intreaty, which, however, he had anticipated, and warned her of the fatal consequences ; but overcome by her beauty, her tears and her caresses, he at length consented, on condition, however, that if her sisters indiscreetly enquired who her husband was, she would never acquaint them of his strict command, that she should never attempt either to see, or to know him. Psyche promised every thing ; and the same Zephyr that had transported her to this delicious abode, conveyed on its wings her two sisters.

After having embraced each other a hundred times, Psyche displayed to them the amazing beauties of her enchanting residence. Dazzled by such magnificence, they ask who was the husband, or rather the god, who assembled in one spot such beauties of nature, and such splendours of art ? Psyche, faithful to her promise, answers that he was a beautiful youth whose cheek was scarcely shadowed by its down ; but fearful to betray her secret, she sends her sisters back to her family with rich gifts. They returned in a few days, but with sentiments of a different colour from those they had first felt.

To the sisterly affection of longing to embrace Psyche, and the rapture of having found her, now succeeded all the madness of envy, and the desire of her ruin. They feigned at first to participate in her felicity and her pleasures ; afterwards they urged her to tell them the name, and describe the person of her husband ; and the prudent, but forgetful, Psyche, who had quite lost the recollection of her former account, painted him with quite different features.

Convinced now that she had never seen her husband, they pretend to compassionate her destiny, and they wish, as they declare, that it was allowed them to be silent ; but their duty and their tenderness compel them to warn her of a danger that menaced her tranquillity. They recal to her mind the frightful prediction of the Oracle. This unknown husband was no doubt some horrid monster, to whose ferocity she would one day assuredly

become the victim.—The alarmed and trembling Psyche abandons herself entirely to the counsels of her perfidious sisters, who engage to bring her a lamp and a dagger, and advise her to seize that moment of time when the monster would be asleep, to pierce him with her poniard. Alas! the too credulous Psyche accepts these fatal gifts!

At the fall of the night the husband arrives, caresses his beloved wife, and sleeps; then Psyche softly slides from his encircling arms, and taking in one hand the lamp she had concealed, and in the other holding the poniard, she advances, she approaches; but—O heavens! what is her surprise, while by the light of the lamp, which, as if kindled by magic, suddenly bursts into a wavering splendour, she perceives LOVE himself reposing in the most charming attitude! Pale, trembling, and dismayed, she directs the steel she pointed at the god to her own bosom; but the poniard falls from her hand. While she contemplates the lovely object before her, she regains her strength, and the more she examines the heavenly boy, the more beautiful he appears, and with a softer influence the enchantment steals over her senses. She beholds a head adorned with flowing and resplendent tresses, diffusing celestial odours; some fall carelessly in curls on cheeks more beautifully blushing than the rose; while others float on a neck whiter than milk. On his shoulders are white wings whose tender and delicate down, tremulously alive, is brilliant as the flowers yet humid with morning dew. His body was smooth and elegant; the proud perfection of Venus! At the foot of the bed lay his bow, his quiver, and his arrows; and the curious Psyche, unwearied, touches and retouches his propitious weapons. From the quiver she draws out one of the arrows, and with the tip of her finger touching the point to try its sharpness, her trembling hand pierces the flesh, and small drops of rosy blood are sprinkled on her skin. At that instant she felt the wound in her heart; there it was not slight! Deliciously enamoured she gazes on the face of Love with insatiable eyes; she breathes the warmest kisses; and trembles lest he should awake.

While she yields to the rapture of her soul, ardent and lost, from the lamp (as if it longed to touch the beautiful body its light so sweetly tinted) a drop of boiling oil falls on the right shoulder of the god. Love awakes,

shrieks, and flies away ! The unhappy Psyche catches his foot, and clings to the volatile god till her strength is exhausted, and hopelessly she falls on the green margin of a river.

Love suspends his flight for a moment ; he loiters above a cypress, and in a voice more in sorrow than in anger, reproaches his mistress for her unfaithful credulity, her unjust fears, and above all for her inhuman design. Having said this, the soft luxurious boy waves his wings and flies. Psyche, with eyes dim with tears, traces his course for a moment ; but in the midst of the sky, the god melts into a shadow, and the shadow into air. The desolated Psyche, urged on by despair, seeks to precipitate herself into the stream ; but the waters, feeling the influence of Love, who rules all the elements, gently swell to receive the beauteous maid, and softly float her to their flowery margin. There Pan receives her, consoles, and exhorts her to soften the anger of Love by her tears and her prayers.

Wandering from clime to clime, every where seeking for her husband, and finding him no where ; ever suppliant, and ever rejected, the wife of Love can discover no asylum on the earth. In the height of her misery she still hoped her misfortunes would soon terminate ; but that most unhappy maid knew not then of the afflictions the anger of Venus still reserved for her.

The mother of Love now discovered, that instead of having punished the mortal against whom she was incensed, her son had made her his wife. In the first moments of her rage she would have disarmed her son, broken his arrows, and extinguished his torch. Beauty itself (soft as Beauty is when adulated) is cruel, vindictive, and unforgiving when contemned. She condemns Psyche to the most afflictive torments, and subjects her to the most cruel trials. All nature sympathises with the sufferings of Psyche ; when men and gods abandon her, the inanimate creation is represented as endowed with sympathetic affections. She passes into the depths of hell, and there executes the terrible command of the vindictive power. At length Love, who trembles for her fate and shudders lest she should perish under so many persecutions, flies to Jupiter ; tells him his adventures with her ; talks with all his tenderness of his affection, and who can talk like Love ? paints the scenes of her persecu-

tion, and who can paint so lively? describes the softness, the charms, the innocence of his mistress, and solemnly adjures the father of creation to ordain that he may be for ever united to Psyche, by the indissoluble bonds of a celestial marriage. Jupiter assembles a synod of the divinities. They feel the inquietudes, and approve the vows of Love. To calm the half-forgiving Venus, Psyche is admitted to the rank of a divinity, that Love may not be united to a simple mortal. The celestial assembly applaud the union of Love and Psyche, and from their marriage is born a daughter, whom they name Divine Pleasure.

The well-known gem, in the collection of the Duke of Marlborough, represents this mystical marriage; a cameo of such exquisite beauty, and so often engraven in this country, that it will be sufficient to mention it. The gem is described by Dr. Darwin, with his accustomed brilliancy of versification and warmth of fancy, though in this instance his description is not so correct as it ought to have been.

Beneath a moving shade of fruits and flowers  
 Onward they march to Hymen's sacred bower;  
 With lifted torch he lights the festive train,  
 Sublime, and leads them in his golden chain;  
 Joins the fond pair, indulgent to their vows,  
 And hides with mystic veil their blushing brows.

This description omits a fine figure of a little winged Love, who precedes Hymen in preparing the nuptial couch which is likewise engraved. Nor is the verse,

Beneath a moving shade of fruits and flowers;

however elegant, descriptive of its object. This "moving shade" is really a basket filled with fruits, and raised over the heads of the bride and bridegroom. It was an ancient custom with girls, desirous of marriage, to offer these baskets of fruits to Diana at her festivals, and for that reason it was called the feast of baskets; the fruits being emblematical of a happy progeny in marriage.

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The fable of Cupid and Psyche is perhaps an invention of Apuleius. No mention of Psyche, nor any allusion to such amours of Cupid occurs in any Greek or Latin writer of an earlier date. Apuleius calls it an old woman's story. It is related by an old hag in a cave of robbers to sooth the grief of a young lady, their captive. "Ego te narrationibus lepidis anilibusque fabulis pro-

nus evocabo : et incipit : Erant in quâdam civitate Rex & Regina : hi tres numero filias formâ conspicuas habuere." An imitation of the story is to be found with little alteration amongst the French Contes des Fees, and English Fairy Tales. The opening of the narrative has become almost proverbially descriptive of such stories. It is worthy of remark, that the figures of Cupid and Psyche embracing, are found on many of the gems called Abraxas, from the name of an Egyptian deity, whose worship the Gnostics and Basilidians in Syria and Egypt contrived to blend with misconceived notions of Christianity. These gems were used as amulets or charms against various maladies and perils. Basilides, heresiarch of Alexandria, was somewhat prior in time to Apuleius. The former died about A. D. 125, the latter under Marcus Aurelius, between forty and fifty years after. Whether Apuleius picked up the rudiments of his story among the Basilidians, in Egypt, or was altogether the inventor, it is probable that the gems which directly allude to this fiction are not of higher antiquity than the time of Adrian. Fulgentius, said to have been Bishop of Carthage in the sixth century, has allegorized the story of Apuleius. The French annotator on Apuleius says, " T. Fulgence a pretendu que cette fable enveloppoit un sens moral fort beau, auquel il n'y a guere d'apparence qu' Apulée ait pensée. La ville dont il est parlé represente le monde. Le roi et la reine de cette ville sont dieu & la matière. Ils ont trois filles qui sont la chair, la liberté, & l'ame, &c." The describer of the gems, in the Museum Florentinum, says, The learned senator, Philip Bonaroti, has shewn that the fable of Cupid and Psyche is derived from the solemn mysteries of Love celebrated among the Thespians, &c. and carefully concealed from the profanation of the vulgar eye. It is highly probable, that of the many gems in which the God of Love is variously represented, with or without the butterfly, a great number are anterior to the time of Apuleius, and allude to sacred ceremonies ; that the butterfly was displayed in those rites as a symbol of the soul : and that the gems, which bear the figure of Cupid chasing, tormenting, caressing, and sporting with the butterfly, are emblematic of desire acting on the human soul : but it does not follow that they have any allusion to a fiction resembling that of Apuleius. They are probably founded on allegories of more ancient and of more sublime invention.

Cupid is represented on many of the gems as in a state of bondage : "Compedibus constrictus conspicitur in gemmis 2, 3, 4. Tab. 81. sedensque more captivorum mœrore tabescit. In gemmâ 2. adrepente super compedes papilione alias Cupido ei palmarum si victoriâ potiatur offert."—Mus. Flor. It may be observed that in all the gems on which Cupid appears shackled, and on that in which Psyche is represented sitting with a foot in fetters, or in a snare, the left foot only appears within the curve. This, probably, alludes to some peculiarity of the sacred ceremonies.

Omens noticed on the left side were frequently considered as fortunate : there were, however, certain exceptions : as when thunder was heard on the left, or an owl was perceived flying on that side. Catullus, however, expressly shews the left side to be of good omen in affairs of Love.

— Amor sinistram, ut ante  
Dextram, sternuit approbationem.  
At Acme leviter caput reflectens,  
Et dulcis pueri ebrios ocellos

Ilo purpureo ore suaviata,  
 Sic inquit: Mea vita Septimille  
 Huic uni domino usque serviamus, &c.  
 Hoc ut dixit Amor sinistram, ut ante  
 Dextram sternuit approbationem.  
 Nunc ab auspicio bono profecti  
 Mutuis animis amant amantur \*.

The foot of Psyche, within the bow of the shackle or snare, is naked. It may be remembered that in the tale of Apuleius, when she is first seen by Cupid, she has been led out to a rock, on which she is exposed, with the solemnities of funeral procession. Thus Dido having prepared her funeral pile,

Unum exuta pedem vincis in veste recincta  
 Testatur moritura deos.

In stygiis his nudipedalibus sinistrum pedem nudabant, says a commentator on the line in Virgil. One foot was bared also in magical ceremonies:

Secreta nudo nemora lustravi pede,  
 says Medea, Seneca, Med. Act 4. Sc. 2.

The foot seems to be rather within a snare than in any thing resembling fetters. It appears to be that used for catching birds; and the application seems not inelegant to the purpose of intangling these little winged airy beings. It is probable the Pedica mentioned in the Georgics:

Tunc gruibus pedicas & retia ponere cervis, &c.

VIRG. G. I.

The Cupid bound to a pillar is thus noticed in the Museum Florentinum. "Ipse Cupido poenis a Psyche affligitur, vinculisque ad columnam ligatus statuitur ludibrio ab omnibus, quasi sevissimus tyrannus habendus." Tab. 79. V. I. Montfaucon, Vol. I. exhibits a figure of Cupid bound: underwritten *Spon.* He wears a singular cap, resembling a turban, which passes as a bandeau

\* An imperfect attempt to translate, in verse, the delicate Lines of CATULLUS is offered to readers unacquainted with the original.

Cupid sneezing in his flight,  
 Once was heard upon the right ;  
 Boding woe to lovers true;  
 But now upon the left he flew,  
 And with sportive sneeze divine  
 Gave of joy the sacred sign.  
 Acme bent her lovely face,  
 Flush'd with rapture's rosy grace,  
 And those eyes that swam in bliss,  
 Prest with many a breathing kiss ;

Breathing murmur'ring soft and low,  
 Thus might life for ever flow !  
 Love of my life, and life of love !  
 Cupid rules our fates above,  
 Ever let us vow to join  
 In homage at his happy shrine.  
 Cupid heard the lovers true,  
 Again upon the left he flew ;  
 And with sportive sneeze divine  
 Renew'd of joy the sacred sign.

<sup>1</sup> Plutarch in his *Psyche*, Roman Questions, after assigning several reasons why omens observed on the left were thought to bode good fortune, observes that the augurs, considering the earth to be in opposition to the heavens, might think that what came from the right in heaven would be perceived upon the left on earth, and vice versa.

round the head, and suffers the hair to appear above it. The head of an ox is seen at the base of the pillar or terminus. A chain passes round the body of the Cupid, and fetters one of his legs. He raises his finger towards his eye, expressive of juvenile sorrow. The figure is not remarkable for elegance.

The Greek lines of Κεναγος, in Brodæi Anthologia, 1500. Francfort. Wechel. folio, and three more epigrams on the same subject, obviously refer to this or similar representations.

Καὶ κλαῖε καὶ στιναζέ (κεναγος)

Weep and bemoan, insidious boy,  
And wring your hands ; I see with joy  
None will unbind you ; who is near  
That heeds the piteous look you wear ?  
How oft have you from mortal eyes  
Forc'd briny tears ? what death-like sighs  
Have lovers heav'd, whilst in their hearts  
You stuck your sharp and cruel darts ?—  
Still you with smiles and joy could hear  
Their strains of sorrow and despair !  
Justly we triumph o'er your pains,  
A tyrant once, now bound in chains.

On a gem in the Florentine collection Psyche appears bound. On another the enraged deity prepares to inflict severe corporal chastisement on his kneeling spouse. Others represent them happily locked in mutual embraces.

Those which represent Cupid with the butterfly, without the Psyche, sometimes exhibit the little deity captive, while the butterfly crawls over the bow of the snare. On one he appears bound, and the butterfly is settled on the knot that holds his hands. On other gems he holds the butterfly by its wings, and prepares to throw it into the fire upon an altar, or to singe it with a torch. On a greater number he caresses or sports with it.

In amore hæc sunt mala : bellum  
Pax rursum, &c.  
HOR. Sat. 3. lib. 2.

It has been observed (Polymetis) that the figures of Cupid with the butterfly, correspond with representations on other gems which introduce the female form in lieu of the insect. On one, Cupid is drawn in a triumphal car by two butterflies: on another by two Psyches. It is, however, remarkable, that although the poetry and sculpture of the ancients are continually illustrative of each other, no allusion to the butterfly or to Psyche occurs in any of their poetical productions.

For descriptions of Cupid see Spence's Polymetis, and the references.

Ο; καλλιστες ει αθανατους θεοις.

HESIOD THEOGONIA, v. 120.

## CUPID AND PSYCHE.

THIS highly finished gem is an intaglio on cornelian, in the possession of Mr. Charles Townly. In regard to its execution, it may justly rank with the first among those that are called miracles of art. It is one of those gems that seem to vie with nature in her production of the more minute parts of creation, such as we examine by the aid of the microscope. Equally excellent in the separate parts as perfect in the whole, we admire the contrivance of the subordinate objects, which, without taking the eye from the principal figures, assist the general expression. Considered as a source of grace and beauty, it has already appeared among the elegant forms of Cipriani and Angelica Kauffman, whose best pictures are designed upon the model of the antique statues, gems, and bas-reliefs. Many are entire copies, with the addition only of colours and scenic decoration. This gem is the work of Pamphilos, who is said to have been a disciple of Praxiteles\*.

## CUPID BOUND.

THIS stone is a convex jacinth, and in Mr. Tassie's catalogue is said to be in the possession of Mr. Dutens. A beautiful simplicity characterizes this emblem, in which nothing seems forced or extraneous. An indication of emotion with the ancients was considered as sufficient: nor were any of the passions, even the most violent, expressed as in extremes, or obscured by complex allusions. The turn of the head with the face toward the butterfly is particularly beautiful, and points out at once the peculiar sufferings of the Cupid, and the object of his regard.

\* Possibly the Praxiteles who lived under Pompey, Cæsar, and Augustus, probably some later artist.

PLIN. l. 33. c. 12.

**CUPID EMBRACING PSYCHE,**

Is a cameo. It was brought to England by the Marquis Selini, who permitted Mr. Tassie to add a cast of this (with several others) to his collection.

There are many gems on this subject, in which the figures appear standing, and of equal height. We have selected this for its novelty. The action is highly expressive of affection, and the forms are natural and elegant. If the story of Cupid and Psyche has employed the pens of many learned and ingenious writers among the moderns, it has been no less frequently the subject of the pencil and the graver. Raphael has pursued this story, through all its interesting parts, in a series of paintings; and it would be a copious catalogue of paintings of the old masters, which should enumerate all that have been executed in illustration of this subject. But to come home to our own times and country, we must not omit to mention a most beautiful and classical picture, by Sir Joshua Reynolds. He has chosen the point of time when Psyche, holding the lamp, discovers the beauty of her sleeping spouse.

This picture is in the possession of Mr. Rogers\*. There is a cabinet, painted with designs on this subject by Smirke, for Mr. Beckford, of Font Hill. The performance does great credit to the artist, and gives us an opportunity of admiring the versatile powers both of his pencil and of his imagination.

\* The well-known author of that beautiful poem, "The Pleasures of Memory."

#### HEAD OF PSYCHE.

To give interest to a head, or single figure, requires often more skill and knowledge of the art than where the subject admits of a greater variety.

This Head of Psyche is taken from a cast in Tassie's collection. It is said to be engraved on cornelian; but in whose possession it is not mentioned.

From the delicacy of the work, as well as the form of the features, we have no doubt of its antiquity. The profile is perfectly Grecian. There are several copies after this head, which shew it to have been in much estimation. It is highly characteristic (both from the expression and action) of softness and sensibility. The thought of placing the butterfly, a symbol of the soul, on the bosom of the female, is impressively beautiful, and the situation considerably assists the composition.

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#### THE VIGNETTE

CONTAINS the following gems, illustrative of the subject of Cupid and Psyche, and expressive of the influence of love upon the soul.

**CUPID EMBRACING PSYCHE, (HALF LENGTH FIGURES)**—is a cameo, an elegant antique fragment, in the Florentine Museum.

**CUPID BURNING A BUTTERFLY AT AN ALTAR.**—A cornelian in the possession of Mr. Crusius. On many gems Cupid is represented as taking pleasure in the torments he inflicts. This exhibits signs of remorse, by his turning away his head from the object of his torture. It is probable that gems were made

and presented on particular occasions, of which were it possible to give the particulars, the interest we take in them, divested of such locality, would be doubled.

**CUPID SEATED ON A SHELL, HOLDING A BUTTERFLY.**—THIS is, or was some years since, the property of Lord Algernon Percy. The attitude and action of this figure is very beautiful ; and we can trace its form in the boys of Guercino, Cipriani, and Bartolozzi. Ogle, who published a quarto volume of rude outlines taken from gems, speaking of this figure, supposes it to symbolize the elevation of the soul by the sublime agency of love.

**CUPID PURSUING A BUTTERFLY.**—The soul endeavouring to fly from the pursuit of intemperate desire, appears to be typified in this elegant design. There are several gems where the butterfly is seen feeding on the rose, which may convey an idea of the purity of that essence which should serve to nourish the immortal spirit.

## THE ROMAN NUPTIALS.

" Hail, wedded love, mysterious law—  
 " Perpetual fountain of domestic sweets.  
 " Here love his golden shafts employs, here lights  
 " His constant lamp, and waves his purple wings,  
 " Reigns here and revels."

MILTON, Book iv. l. 765.

THE subject of the gem before us is, above all others, calculated to excite our liveliest sympathies—not only when we regard it as an elegant representation of a ceremony most interesting to our strongest affections, but when we reflect that the gem itself was probably an important instrument actually employed in the happy ratification of a contract, which, near two thousand years ago, consigned a beauteous female to the arms of an enraptured lover. Male and female friends of either party, called pronubi and pronubæ, arranged the marriage articles, wrote them carefully on tablets, and sealed them with the annulus signatorius—the seal ring. The seal was sometimes engraven on the metal of the ring, with the peculiar device of the wearer; either his own head, or the countenance of his mistress, or the busto, figure, or symbol of some higher, but not more adored divinity. See Montfaucon, ch. 11. p. 224. Pliny and Plutarch mention an iron ring, sent by the bridegroom to his destined bride, which contained no gem, called pronubum, the origin of which custom is noticed in our Introduction. Thus Juvenal:

Digito pignus fortasse dedisti.

The iron discipline and artificial barbarism of Sparta excluded even from the marriage rite all delicacy, gaiety, and elegance; but through Greece in general, the native region of the Graces, the nuptial ceremony was adorned with every adventitious charm which vivid fancy could devise, or taste arrange, or art unrivalled execute. The animated picture of the Grecian marriage, in chap. 77. vol. 6. of the Travels of Anacharsis, will afford abundant information, and no less delight, to any one who may wish to pur-

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sue the enquiry\*. The ceremonies of marriage among the Romans are fully detailed in books so very common, Kennet, &c. that it may suffice to notice here only such circumstances as may serve to illustrate the group before us. A female friend, or perhaps the figure of Juno Pronuba, delivers the bride to her spouse, who receives her in the attitude of ceremony, holding her right hand in his. The ceremony may be that called coemptio, which was more common than the diffarreatio. Tacitus says, the latter, which was the more ancient and solemn form, was generally laid aside, as it included many troublesome, and, no doubt, expensive ceremonies. The contract of the coemptio was made by the parties mutually giving and receiving a piece of money. The bride was crowned with flowers, marjoram, or vervain; and her head and upper part of the face were covered with the flammeum or wedding veil. This we see distinctly represented in all remains of ancient sculpture which exhibit the marriage rite. In the beautiful gem of the Duke of Marlborough, representing the marriage of Cupid and Psyche, the veil covers the face of the little god as well as of the bride. Perhaps the most celebrated representation of ancient nuptials is the venerable painting called the Nozze Aldobrandine. It was found, says Montfaucon, in the time of Clement the 8th, in the gardens of Mæcenas, and deposited in the villa Aldobrandina. The plate in M. is taken from Bartoli's *Admiranda Romanarum Antiquitatum*. "It is not at all damaged by fracture, though brought, with the piece of the wall on which it was painted, from the Esquiline mount, where it was found, to this villa. The colours are much decayed. Antiquaries judge it to be two thousand years old; yet one may still observe considerable beauty in the disposition of the colours, particularly

\* From Travels of Anacharsis, chap. 77. vol. 6.

"Ismena wore a necklace of precious stones, and a robe in which gold and purple mingled their colours. Their flowing hair, perfumed with costly essence, was adorned with chaplets formed of Syracusan poppies, and other plants consecrated to Venus. Thus attired they mounted a splendid car, and advanced towards the temple.—On the right hand of Ismena was the bridegroom, and on her left a friend of Theogene's, whose duty it was to attend him during the ceremony. The eager multitude scattered flowers and perfumes along their way—These are more than mortals they exclaimed—it is Apollo and Coronis!—

— The bride and bridegroom were received at the gate of the temple by the priest, who presented to each a branch of ivy—a symbol of those ties which should unite them for ever.

as they set off one another in the several draperies." Wright's Travels, vol. 1, 1720. The bride appears completely enveloped in the flammeum and the tunica talaris, both in the painting and on the gem. As allusion is made to most of the Roman marriage rites in the Epithalamium of Julia and Manlius, in Catullus, we shall cite, for the amusement of our readers, the particularly descriptive stanzas from a late translation of that poet, and we shall also select from the notes.

God of the tender nuptial tie ;  
 Oh ! hither sacred Hymen fly\* !  
 Come, laughing boy, thy flowing hair  
     With fragrant marjoram adorn ;  
 Thy saffron veil with speed prepare,  
     That veil by brides in marriage worn ;  
 And let thy yellow sandals glow  
     On thy bright feet that vie with snow†.

As once, of beauty justly vain,  
     The lovely queen of Paphian shades  
 Came conscious to the Phrygian swain ;  
     So lovely Julia Manlius weds,  
 And omens fair conspire to prove  
     How pure their bliss, how vast their love‡ !

\* Hymens was the same with Thalassus, who, according to Martial, epig. 42. lib. 12. was the god of marriage. It was a word by which women were called to spin; hence used in marriage, as a warning to the bride to be a good housewife. The name Thalassus is used by Catullus in a subsequent part of this ode; it was a common expression of invocation sung in a chorus at a marriage feast.

† Catullus, perhaps, was not the first who crowned Hymen with marjoram; many ancient poets crown him with roses, and all give him the yellow sock. The *flammeum*, of a saffron or flame colour, the wedding colour of the ancients, which the bride put on before she proceeded in form to her husband's house, is well known. The much admired Marlborough gem, so finely engraven in Bryant's Mythology, represents the marriage procession at one view; and the present one, from the celebrated fresco painting of the Aldrobrandini wedding, further elucidates the nuptial ceremonies. It derives its name from being preserved in a garden pavilion of the Aldrobrandini palace at Rome. Spence, in his Polymetis, dial. 8. conjectures this to have been an institution of that fine picture by Echion, which Pliny mentions, cap. 35. lib. 10. wherein was represented a woman lighting to the nuptial bed a young bride, who modestly follows.

‡ Various were the omens observed at weddings.

Thee anxious parents chief intreat  
 With bliss each darling child to crown ;  
 And virgins, in some sweet retreat,  
 To thee unloose the magic zone ;  
 To thee the bride, with listening fears,  
 Sighs, as the bridegroom's steps she hears\*.

Hither, ye boys, your torches bring,  
 She comes in saffron veil array'd ;  
 She comes ! ye boys, your paens sing ;  
 Go, and with transport greet the maid !  
 God of the tender nuptial tye,  
 O hither, sacred Hymen, fly !

Soon shall the wanton song be heard,  
 And thou that hast so frequent crown'd  
 The passions of thy lustful lord,  
 Throw to the boys thy nuts around† ;  
 For see, thy master, virtuous grown,  
 Disdains such worthless love to own.

Enter, thou happy omen'd fair !  
 The gate with polish'd labour bright,  
 And o'er the untouch'd threshold bear  
 Thy glittering feet of golden light‡.

\* Virgins wore a girdle, generally of wool, for wool by the ancients was supposed to excite love, which the bridegroom the first night unbound in bed. This custom is of Greek origin, and was first instituted by Lycurgus. Moschus records it in the story of Jupiter and Europa. Idyl 2. See Fawkes's version.

Jove strait assum'd another form and air,  
 And loos'd her zone.

† It was usual for the mirthful friends of the new married couple to sing obscene verses, which were tolerated on this occasion, and called Fescennine, from having their origin in Fescennia, a town of Campania, though some say they were so termed from their tendency to drive away noxious spells, *fascina*, or fascination, which the envious might have used to destroy conjugal bliss. The custom of throwing nuts was of Athenian origin—perhaps it was meant to divert the attention of the young guests from the new married couple, by the noise the scrambling boys made. It imported, according to some, the renouncing of childhood, for children had many games with nuts.

‡ The bride, entering her husband's house, was lifted over the threshold that she might not touch it : for this various reasons have been assigned ; the most plausible of which are, that it was either because the threshold was sacred to Vesta, the goddess of chastity, who might be offended at her nuptials, or because she should avoid touch-

Thou youth, in purple garb array'd,  
 Who chief dost on the bride attend ;  
 Send her thine arm's supporting aid,  
 The throne of rapture to ascend\*.

Ye matrons of experienc'd age,  
 To your first husbands ever true,  
 Whose hearts no second loves engage,  
 Compose the maid in order duet ;  
 Sing, Hymen, source of all our joys,  
 Sing the sweet god of nuptial ties !

Montfaucon, vol. 3. pl. 132. has given a plate copied from the Admiranda Romanarum Antiquitatum, in which are three figures, two of which precisely resemble those of this gem. They were originally copied by Bartoli, from a bas-relief then preserved in the Farnese palace, of which the gem appears to be an ancient imitation, though the attitude of the pronuba is different. The figure of the pronuba in the gem is not particularly worthy of notice. The legs of the bridegroom appear not to be designed correctly. The right leg is disproportionately long, and the left thigh contracted. But the figure of the bride, and the easy flow of her drapery, is eminently graceful, and has probably been occasionally selected by artists of learning as a subject of imitation. If we recollect aright, a bride presented by the allegorical queen of

ing any spell, which some envious rival might have secretly laid there. Ovid, on another occasion, mentions touching the threshold as a bad omen,

Missa foras iterum ifmen transire memento  
 Cautius, atque aite sobria ferre pedem.

— tread with sober care,  
 And of the threshold let thy feet beware.

\* The post here addresses the boy or *parasympus*, whose particular province it was to wait on the bride, and attend her to the genial bed; he was chosen of noble birth, and therefore wore the *praetexta*, or garb bordered with purple, and was one whose parents were living. There were always three attendant *parasympi*; one to precede the bride with a torch, and two others to support her.

† It was customary for the bride to be put to bed by a number of good old dames, who had been but once wedded, such being supposed as most chaste. A second marriage with the Romans was considered as criminal. We may also add, that the custom of the bride first entering the nuptial bed prevailed in ancient times, as it has in more modern ages,

riches (in the Moral Emblems of Otho Vænius) to an ill-looking wretch surrounded with money bags, bears a great resemblance to the figure before us. The motto is

Scilicet uxorem cum dote fidemque & amicos,  
Et genus & formam regina pecunia donat,  
Ac bene nummatum decorat suadela Venusque.

HORACE.

This gem is said in Tassie's Catalogue to be the property of Lord Algernon Percy, now Lord Beverly. It is worthy of particular notice, that the figures appear to have been copied by the engraver of the gem from the bas-relief, which, no doubt, represented several other figures attendant at the ceremony. It was probably a decoration of a marble vase executed in honour of some splendid nuptials. Bartoli's plate from the Farnese fragment contains only three figures. The pronuba looks backward, as if speaking to some one immediately behind. A cast from this fragment, preserved in the Royal Academy, presents us with a fourth, whom the pronuba seems to address. The attitude of the pronuba is altered by the engraver of the gem; for as the subject was complete with the introduction of three figures only, and was more particularly suited to the compass of a gem, it became requisite to turn the face of the attendant toward the principal figures. The gem engraver has omitted a diadem, which appears on the head of the attendant in the plate of Bartoli, which probably was characteristic of the Pronuba Juno, who appears similarly decorated in some other plates. See Bartoli and Montfaucon. It is more probable that the gem was taken from the vase, than the latter from the former. Gems require very precise accuracy in every part of the original design, as the smallest deviation must produce great incorrectness in such a delicate operation and such minute execution. Thus many gems appear to have been imitated from preceding bas-reliefs, and it was probably a usual method, even where the subject of the gem was a device of the engraver's own imagination, to execute a small model in relief, from which the gem was afterwards copied.

## HEAD OF PRIAM.

Αχιλλεος θαυμαστην μετην Πριαμος θυσιδια.  
HOMER, Ο. 483.

On godlike Priam—breathless, pale, amaz'd,  
All gaze, all wonder :—thus Achilles gaz'd.

POPE, b. 24. l. 592.

THIS portrait of mild and venerable aspect is taken from a gem possessed by the Duke of Devonshire. It is, probably, a traditional representation of the features of the aged Priam. Traditional portraits, of which no prototypes exist, taken perhaps originally from ideal representations, are familiar to artists, who, without making accurate copies, preserve a general likeness in their several designs to the attributed forms and features. Yet it is not impossible that sculptured portraits of the Greek and Trojan heroes might have been executed by cotemporary artists; were perhaps well known to Homer, and preserved to a late period in Greece. Sculpture had certainly made considerable progress toward perfection in the days of Homer, since he describes so minutely the multitude of figures which decorated the shield of Achilles. The sculptor was indeed a god; and there seem to be some particulars which would defy the skill of any mortal sculptor to express: yet Homer had, no doubt, seen specimens of finely sculptured armour, which probably

ποτε εν κνωπων ευρετη  
Δαιδαλος; αγνωστη  
— once was seen  
In lofty Gnosus—  
Form'd by Dædalean art.  
POPE, b. 18. l. 682.

Dædalus flourished before the commencement of the Trojan war, and the fame of his art was the theme of admiring Greece. Homer wrote somewhat

less than two centuries after the destruction of Troy, and rather more than nine hundred years before the birth of Christ.—Specimens of the earliest sculpture might have been preserved to the latest days of Grecian art. We have Saxon busts and reliefs executed not less than nine hundred years ago; and the ruins of Egyptian Thebes, of Athens, and of Rome, retain fine specimens of sculpture, and even of painting, of more than twice that date. Hence it is possible that the portraits of Priam might refer to some genuine Trojan prototype. Be this as it may, there is no doubt that several pieces of ancient sculpture, which clearly refer to the poetical history of Priam, represent the venerable monarch with striking similitude of countenance. In the Mus. Flor. v. 2. tab. 30. is a plate from a jasper fragment representing the figure of Priam sitting mournfully on the ground, as uttering

— αινε γνωχη και κηδεια μυρια τησσαν  
Αινης ει χρυσοις καλυπτομενοις κατα κορυφαν.

B. 640.

— since the day that number'd with the dead  
My hapless son, the dust has been my bed ;  
Soft sleep a stranger to my weeping eyes,  
My only food my sorrow and my sighs !

B. 24. l. 808.

He wears the Phrygian cap on the Florentine fragment as well as on this gem. This cap also distinguishes a head of Paris in the Mus. Flor. It is also seen on the head of the Deus Lunus\*.

Of the Phrygian cap, or bonnet, it may be remarked that its form is by no means dignified; infinitely less so than the modern turban. This effeminate character of the Asiatic dress was, in the early days of imperial Rome, an object of occasional reproach; and the warm soft cap was not exempted from the scoffs of the helmet-headed conquerors of surrounding nations. In the ninth *Aeneid* we find Numanus, the brother-in-law of Turnus,

\* Lunum deum sive Lunam marem magno in honore a Mesopotamiae populis, præsertim a Carrhenis, &c. cultum fuisse cognitum est, &c. Luna enascens protomæ subjecta est—Pileo Phrygio ornatur.—Tab. 40.

deriding the effeminacy of the Trojans with particular allusion to this part of their dress—

Our helms defend the young, disguise the grey,  
We live by plunder, and delight in prey.  
Your vests embroider'd with rich purple shine,  
In sloth you glory, and in dances join.  
Your vests have sweeping sleeves, with female pride,  
Your turbans underneath your chins are ty'd\*.

DRYDEN.

\* *Et tunicæ manicas & habent sed imicula mitræ.*

*AEn. 9. 616.*

So *Aeneid* 4. l. 215.

———— Paris cum semiviro comitatu  
Mæonia mentum mitrâ crinemque madentum  
Subnexus————

In the days of Priam, the Lydians were called *Mæoniæ*, *Mænes*. The womanish cap, variously decorated, distinguished, by incircling gems or inferior ornaments, the rank of the wearer.

Simple as the Phrygian cap may appear on the head of Priam, of Paris, and of the Deus Lunus, it doubtless presented different appearances according to the different methods of putting it on. Certain colours and ornaments, and particular fashions of wearing it, characterized the nivea mitra of Bacchus. Valer. Flac. Arg. l. 2.—The picta mitra of the harlot. Juvenal, sat. 3.—The mitra of the satrap, and the mitra tiara, or diadema, of the priest and the monarch. “*Tiara, sacerdotis habitu, est pileum Phrygium quod dicunt.*” Suetonius in Nerone.—“*Tiarâ deductâ imposuit diadema.*” Note, “*Carebat autem sacerdotalis tiara acumine quod regum habebat.*” See Rosini *Antiq. Roman.* l. 5. p. 416. The episcopal mitre, now appearing only in heraldry amongst us, was, no doubt, the mæonia mitra, having the redimicula elevated before and behind, and suitably decorated. It was imitated, most probably, from the sacerdotal tiara mentioned by Suetonius.

## APOLLO AND MARSYAS.

This gem is not only remarkable for the grace and spirit displayed in its execution, but for other particulars illustrating the fable.

The original is deposited in the Farnese cabinet, at Naples, and is a red jasper\*, a circumstance not to be considered as accidental; its sanguinary hue is descriptive of the horrid subject. The ancient artists frequently selected stones whose colours were analogous to their subjects, or to the divinity they represented. Hence we find Neptunes and Leanders engraven on beryls, which, from their sea-green hue, are preferred to gems of any other colour. Bacchus's and Silenus's are found on the purple amethyst; Apollo, or the Sun, on the golden topaz; and Proserpines on black stones.

The subject is Marsyas bound to a tree in order to be flayed alive; a punishment inflicted on the presumptuous musician for his temerity in attempting to contend in musical skill with Apollo himself. The god is represented in a noble attitude, holding his lyre, and looking contemptuously on his unfortunate rival, whose hands are bound behind him to a tree. The young Scythian, who is to flay him, kneels at the feet of the god, and appears to supplicate for mercy; it has been conjectured that he is Olympus, the disciple of Marsyas. The double pipe of Marsyas is suspended on a leafless tree.

This gem is wrought in the purest style of engraving; an air of dignity and triumph marks the character of Apollo, to which is added beauty of form, perhaps too nearly approaching to feminine. The figure of Marsyas is

\* Green jasper, when it has red spots, is called haematites, and vulgarly we call these stones, *blood stones*. It is curious to observe, that they were employed in the middle ages, and more recently by christian artists, to represent the figure of Christ after the flagellation, and figures of the Virgin, and of the Martyrs.

finely contrasted; the anatomical markings are bold and decided. The conception of the attitude is perfect, for the figure powerfully characterises defeat and subjection, and the blighted tree to which he is bound is, perhaps, no bad emblem of his faded honours.

This was the subject which the cruel Nero adopted for his seal. He had the folly to conceive himself to be the first musician of his age, and when he selected for the subject of his seal, Apollo the vanquisher of Marsyas, he intimated to his rivals that they should not expect a more fortunate end, if they attempted to contend with him. Another prince, of a very different character, and who only felt his happiness to consist in diffusing it around him, the magnificent Lorenzo de Medicis, also chose the same seal, but from a more reasonable motive: he selected it for the finished beauty of the workmanship: it bears his initials, and on all his favourite gems he had these engraven. This undoubted antique engraving is, in fact, one of the most precious remains of ancient art, and the applause (as Mariette observes) which it has obtained in all times is sufficiently proved by innumerable copies.

Nero frequently had himself represented under the figure of Apollo. By such means he promulgated his success in the study of the musical art, and shewed the delight he took in the praises bestowed on him for the victories he had gained. He not only appeared on the stage at Rome, but proceeded into Greece to contend for the crowns awarded in their public games, and ordered statues to be erected to him in the habit of a performer on the lyre. We see him also with a lyre in his hand on the coins struck by his command. Suetonius informs us, that he had images of heroes and gods made to resemble him in their features. He has been compared to a statue of Apollo, and the god is introduced thus addressing him—

*Ille mihi similis vultu, similiisque decore,  
Nec cantu nec voce minor.*

Gorlæus, in his collection, gives a sardonyx engraved on both sides; on one are two profile heads of Nero, and his mother Agrippina, with a star be-

fore, and a lyre behind them ; on the other side is engraved the present subject of Marsyas and Apollo, the face of which last bears the likeness of the youthful Nero. Nero, who seems to have been a poetical, as well as a political tyrant, could not have chosen a subject more expressive of his sanguinary disposition, and which more effectually served to communicate despair to those who would have entered the lists with him ; a list in which it shewed more skill to be an applauder, than a competitor.

The fable of Marsyas is perhaps best told by Diodorus Siculus. The historian records, " that they contended who could produce greater pleasure and effect, each on his own instrument. The inhabitants of Nysa were their judges. The god preluded by playing an air on his lyre. Marsyas then breathed on the double flute (his own proud invention) and the judges, enchanted by the softness and novelty of the sounds which he skilfully drew forth, awarded him the meed. Apollo having obtained a further hearing, mingled the celestial tones of his voice with the sounds of his lyre ; and carried the votes ; but Marsyas represented that the question to be decided was not the charm of the voice, but that of the instrument, and that it was unjust to contend with a single art, by blending two distinct arts—The god replied, that he had employed no other means than those which Marsyas himself had used; the finger and the mouth. The argument of the god was held good, and on the third trial Apollo was finally declared triumphant. Indignant at the temerity of the unfortunate Marsyas, this inhuman rival flayed him alive." Such is the tale of Diodorus. Would it not have been more worthy of this god to have pardoned an ingenious rival ? but the story is instructive, for Apollo was the god of poets, and a poet himself. The allegorical explanation of this fable by Fortunio Liceti, in his Hieroglyphics, is very ingenious. He conceives this fable was invented to express the superiority of the lyre over the flute; or rather vocal over instrumental music.

The subject of this gem, and the pleasing manner of treating so horrid a catastrophe, induces us to make an observation on the different taste of the ancients from the modern artists, alike in the arts of poetry and design. This beautiful gem exhibits nothing to disturb or shock our feelings, and we think

that no work of the first order of Greek sculptors can be produced which goes into a detail of barbarities.

We have now before us, the same subject executed by a modern artist, and we are shocked at the (literal) execution! We behold Apollo triumphantly seated on a rock; at its foot is the young Scythian whetting his knife, and Marsyas, with his arms above his head, suspended on a tree, and with part of his body bearing traces of the already commenced revolting punishment.

We recollect another design of the same subject, where barbarity was rendered still more barbarous. The butcher, for such the Scythian becomes here, is in the act of tearing the skin off Marsyas with his hands, whilst the scalping knife is held (till wanted) between his teeth. When such subjects are treated with so rude an invention, the artist succeeds not in exciting horror, but disgust, at his own arid imagination and blunted taste; like the poet who shocks us on the stage with the gross realities of the tolling bell and the gallows. A painter and a poet are not to abuse their art, of which the beauty will always be to give the reader and spectator something to fill up from their own imagination.

*Aut agitur res in scenis, aut acta refertur.*

HORACE.

Some things are acted, others only told.

BOSCOMMON.

On this subject, Dr. Darwin has made the following ingenious observation:— The true artist will discover the line of boundary between the *tragic* and the *horrid*. For instance, if an artist should represent the death of an officer in battle, by shewing a little blood on the bosom of his shirt, as if a bullet had there penetrated, the dying figure would affect the beholder with pity; and if fortitude was at the same time expressed in his countenance, admiration would be added to our pity. On the contrary, if the artist should chuse to represent his thigh as shot away by a cannon ball, and should exhibit the

bleeding flesh, and shattered bone of the stump, the picture would introduce into our minds ideas from a butcher's shop, or a surgeon's operation room, and we should turn from it with disgust.

. Are we not shocked at the innumerable barbarities we see in the shapes of martyrdoms, which pollute the canvass of the modern painters? They originate frequently in two causes; the artist wants genius to interest the attention by happier conceptions, and the people to whom such pictures are addressed want intelligence and correct feelings to awaken their sympathy by means less gross.

How different is this manner of treating a terrific subject to that employed by the graceful Reynolds! exemplified in the death of Count Ugolino, and his family. This picture, without any circumstance of apparent barbarity, works on the feelings by the pictured mind and deep silent misery so masterly expressed in the sublime head of the hopeless father. For pathos and grandeur of design it yields to no composition. All speaks to the shuddering mind of the spectator!

The following lines from Simonides on the celebrated picture of Medea, by an anonymous versifier in the Literary Journal, elegantly illustrate the principle of which we have reminded the young artist.

When the great master all his art combin'd  
To paint the tumults of Medea's mind,  
Her inward struggles swelling into view,  
Beneath the magic of her pencil grew:  
Behold the vivid lines distinctly glow,  
Stamp'd with a double character of woe.  
Dark is the frown that clouds her gather'd brow,  
But bright the tear that trickles from below;  
Parental pity in that glistening tear,  
In that black frown a thousand threats appear;  
Each look is pregnant with an offspring's fate,  
Now life in love, now death is doom'd in hate—  
*But here the skilful artist drew a veil*  
*O'er the dire sequel of the dreadful tale;*

*Else had we seen a parent's hand imbrued—  
Suffice the horrid thought!—in filial blood.  
His fault'ring touch confess'd a finer soul,  
Nor stain'd the canvass with a deed so foul.*

## DIOMEDES, WITH THE PALLADIUM.

THIS celebrated gem is a cornelian, the work of Dioscorides, whose name it bears, in the possession of the Duke of Devonshire, esteemed one of the most perfect productions of art.

Diomedes appears descending from a square altar, decorated with a festoon, holding in his left hand the Palladium, and in his right a sword; in the same attitude he is represented on other engraved stones. The guardian lies dead at his feet, and the statue of Minerva upon a cippus turns her back to him, that she may not witness the bloody sacrilege. The figure of Diomedes is exquisitely drawn; the anatomical markings rather beautiful than strong, but with perfect science. The action is that of a moment; on first sight he appears sitting, but that could not be possible, from the situation of the left leg and foot underneath the thigh: this in the act of rising to spring forward might be admitted, and the space perceptible from the seat to the thigh, with the menacing attitude of the figure, justifies the supposition. The subject is an important event in the Trojan war; the seizing and carrying off the Palladium, or guardian deity of Troy. Agreeably to ancient sculpture the hero is represented naked: whenever drapery is introduced, it is generally for the purpose of assisting the composition; but in this instance it appears to do more. It shews the sacred regard that even the hero, flushed with victory, felt for the person of the divinity, by enveloping the hand which holds the hallowed image in the drapery. To have grasped the consecrated idol with the naked hand would have been the most impious profanation.

This gem is considered as the *ne plus ultra* of art. Its style is finished without harshness, and without the least appearance of *manner*, which may be defined, that, where the *means* and not the *end* appears. This gem is a happy union of finish and execution with the beautiful ideal, exhibiting the highest possible degree of excellence. Dioscorides the celebrated artist lived under

gustus ; and he must necessarily have had a marked superiority of talent, to have occupied the first rank in this art, under the reign of a prince who invited the most celebrated artists Greece possessed to adorn his throne, and embellish a reign fertile in the miracles of art, and perpetuated as the most brilliant epocha of history.

A most accurate judge of the art, the learned M. Mariette, in his Catalogue of the Gems of the King of France's Cabinet, thus expresses himself on the works of this excellent engraver :—One of the most precious methods of engraving is that, where, in imitation of the finest bas-reliefs, the figures without having scarcely any prominence, and even appearing flat to the eye, retain, however, a roundness and a sufficient body to detach themselves from the surface, and not appear adherent to it. It is that manner where those same figures, although apparently slightly wrought, are however expressed in all their parts with so much taste, justness, and precision, that it is not possible to form any thing more elegant, nor more exact. Science is there rendered subservient to a noble and amiable simplicity, and only presents to the eye just sufficient to elevate our ideas. It was this great and dignified manner which adorned the golden days of Greece, and it was this manner which became the favourite study of the celebrated Dioscorides, if we may judge by several engraved gems which bear his name.

Mr. Levezow, of Berlin, has recently published an ingenious Archæological Essay on the classification of engraved stones ; and to display its utility, he selected those of the Rape of the Palladium by Diomedes. We here find that the gem, of which we present a copy to the reader, was originally preserved in the cabinet of Louis XIV. who presented it to his daughter, the princess of Conti; she afterwards made a gift of it to her physician, Dodart, from whom it passed into the hands of his son-in-law, Homberg, who appears to have sold it to the jeweller Houbert, who parted with it to Mr. Sevin, and from this last possessor it is finally deposited in the valuable collection of the Duke of Devonshire. Such is the genealogy of the stone.

Of the dissertation of Mr. Levezow, we have seen the analysis in the Magazin Encyclopedique. The rape of the Palladium was a favourite subject

of the ancients. We find in Tassie's Catalogue seventy-eight gems which represent this subject; yet this list is not complete. This family of engraved stones are remarkable, both for the beauty of the stones and the emulation which the artists felt in engraving them.

As a specimen how he conceives gems may be usefully classed so as to perpetuate some historical event, by its gradual developement, he arranges these stones under five classes.

The first class exhibits Diomed in the interior of the temple, before he has seized the Palladium. Here he discovers five stones.

The second exhibits Diomed at the instant when he is carrying off the Palladium, and contains six stones.

The third includes those in which Diomed, having seized the Palladium, is yet in the interior of the temple. This class is the most important, both for the number and the perfection of the art. Mr. Levezow here marks two divisions: Diomed alone—and Diomed accompanied by Ulysses. To the first division belongs the beautiful gem the reader has before him.

The fourth class exhibits Diomed at the instant of departing from the temple, carrying off the Palladium.

The fifth shews Diomed and Ulysses proceeding on their return to the camp.

We have laid before our readers the result of the analysis of this ingenious dissertation, because we consider it as useful, while such an arrangement is undoubtedly entertaining. It is a classification, which gives the collector a new kind of pleasure, that of a *narrative*. There are many historical and fabulous events, which may be pursued in a similar manner, and a series of gems thus arranged, although each of them may not possess equal beauty, becomes a little volume, where every part will impress itself on the mind by the most powerful of all languages—the language of picture.

## JUPITER AND THE TITANS.

JUPITER darting lightning on the Giants; in the Farnese Museum, at Naples, with the name of the engraver ΑΘΗΝΙΩΝ, has a flower upon the extremity of his sceptre; the same ornament is found upon the sceptre of Juno in many medals \*.

Of the countenance on this gem we may observe in the words of Seneca,

Vultus est illi Jovis  
Sed fulminantis.  
Herc. fur. v. 723.

The Giants and Titans, that are fabled to have sprung from the earth, are represented with two serpents in place of legs, in allusion to their origin being similar to that of worms, and other reptiles, which seem to be the production of the earth.

Pherecydes, of Syros, fancied the gods to assume such forms to express their gliding and quick motion †; perhaps from the same opinion Varro derived the etymology of the name of Proserpine ‡. A similar idea is expressed by Cipselo, the ancient sculptor, in forming Boreas with tails of serpents instead of legs §.

But authors are not agreed either as to the precise form or number of the Titans;—the forms are given on ancient monuments, but with some variation; in this cameo the serpents commence at the trunk, but in a sarcophagus in the possession of the sculptor Penna ¶, they are attached at the knees. Ten Titans appear there in combat, but the gods are not represented.

\* Golz. Græc. tab. 16. 21.

† Act. Lips. a. 1750, p. 463.

‡ De Ling. Lat. l. 4. p. 17. l. 21.

§ Pausan. l. 5. p. 424, l. 22.

¶ Now in the Pope's museum.

In the museum of the Roman college is preserved a relieveo, in silver, of Pallas striking Enceladus, one of the Titans, with lightning;—this subject is also found in gems and medals\*.

The ancients thought that thunder was caused by the rattling of Jupiter's chariot over the arch of heaven, while he darted the fulmen from his hand. Hence Salmoneus built a bridge of brass to imitate Jupiter Tonans :

*Ære & cornipedum pulsu simularat equorum.*

Hesiod, in his Theogony, has described the Titanic war in a high spirit of poetry, and Milton has evidently made the freest use of the ancient bard. We shall transcribe a few lines from Cooke's version. After exhibiting the gods tearing rocks from their foundations, and hurling them against the Titanic race, Hesiod says of the gods :—

“ Lo, where, with haughty strides, each warrior trod !  
Hell felt the weight, and sunk beneath the god ;  
All Tartarus could hear the blows from far,  
Such was the big, the horrid voice of war !”

Milton has imitated the sublime conception, in several parts—

Hell heard th' unsufferable noise—  
————— confounded chaos roared,  
And felt tenfold confusion.

This is not the place to pursue the British Homer's numerous imitations of Hesiod.

The following lines illustrate our gem :—

Here Jove above the rest conspicuous shin'd,  
In valour equal to his strength and mind,  
Erect and dauntless see the thunderer stand,  
The bolts red hissing from his vengeful hand ;  
The earth wide blazes with the fires of Jove,  
Nor the flash spares the verdure of the grove ;  
Fierce glows the air, the boiling ocean roars,  
And the seas wash with burning waves their shores.  
The dazzling vapours round the TITANS glare,  
A light too powerful for their eyes to bear.

\* Dscr. des Pier. gr. du Cab. de Stosch, p. 51. Monumenti Antichi Inediti, da Giovanni Winckelman. Roma, 1767.

## VIGNETTE.

## FRAGMENTS AND ATTRIBUTES OF JUPITER.

**JUPITER AMMON, CORNELIAN, MUS. FLOR.**—There is an air of melancholy solemnity in this finely executed countenance, which is still noticeable in the heads of old men in the superior classes of society among the Turks in Persia, Ægypt, and Arabia. The horns mark the Corniger Jupiter described by Lucan, *the tortis cornibus Ammon*, lib. 9. 514.—The name of Ammon, taken from ἄμμος, the sand, denotes the site of his temple amid the deserts. For a description of the Oasis see Browne's Travels. The oracle, according to ancient tradition, was established about eighteen centuries before the time of Augustus, by two doves which flew from Thebais, in Ægypt; one to Dodona, the other to the Lybian Oasis. When it pronounced Alexander to be the son of Jupiter, the gross flattery ruined its reputation. Many heads of Alexander are marked with the horns of Ammon.—It is well known that horns in eastern metaphor denoted strength—“Thy horn shall be exalted,” promised power and prosperity. Ancient fable relates, that Jupiter appeared in the form of a ram to Bacchus, in the deserts of Africa, and led him and his army to the fountains of the Oasis.—Hence, it is said, that ancient statues of the god, in Ægypt, wore the head of a ram, which the statuaries afterwards altered into the face of Jupiter. Quintus Curtius says, lib. 4. that the object of worship in the temple of Jupiter Ammon was, *umbilico similis*, something resembling a navel, adorned with emeralds and other jewels, and borne by the priests in a golden boat. But Lucan, differing from Quintus Curtius, describes both the statue and the Oasis with great precision and impressive energy.

Now to the sacred temple they draw near,  
Whose only altars Lybian lands revere;  
There, but unlike the Jove by Rome ador'd,  
A form uncouth, stands heaven's almighty lord.

*M*

No regal ensigns grace his potent hand,  
 Nor shakes he there the lightning's flaming brand ;  
 But ruder to behold, a horned ram  
 Belies the god, and Ammon is his name.

BOWE.

**PROFILE OF JUPITER.**—A garnet in Mr. Townley's collection. The distinguishing characteristic of this fragment is that of severity united with dignity. Phidias being asked how he could conceive that air of majesty raised into divinity, which he had expressed in the face of Jupiter, replied, he had only copied it from Homer\*. Homer's lines are chiefly descriptive of the hair, the eyebrows, and the beard; indeed to these the best heads of Jupiter owe much of their dignity. Beards were fallen into disrepute in the days of Augustus; hence Virgil, in copying Homer's description, has omitted all the picturesque strokes on the beard, hair, and eyebrows, for which Macrobius censures him, and Scaliger extols him. It is justly observed by Spence, that we are led astray by our prejudice for modern fashion, to contradict our own eyes and our own judgment. A full beard is now only to be seen on the lowest of the people, and therefore it is that we associate an idea of meanness to the thing itself; yet in the East, a full beard carries an idea of majesty with it. We would not either enter into the history of the beard (of which there exists a very curious one) nor compose an eulogium on the beard itself; but we only wish to inculcate to the lovers of art, the necessity of emancipating themselves from the close chains of prejudice, and not to try by the standard of modern modes the fine relics of antiquity. Scaliger, like a true modern critic, attempts to be extremely humorous on the beard of Homer's Jupiter, while he extols Virgil for his omission of this appendage to the majesty of the god—but sober truth, and the truth of criticism, will agree with Spence, that Virgil described Jupiter in the properest manner for the Romans, and Homer in the noblest manner for the Greeks. An artist of this day ought, however, to be of no country.

The style of execution in the gem before us is free, even to negligence; but it exhibits those happy touches of the master, which sometimes appear in a first effort, and which finishing seldom improves.

\* Macrob. lib. 5. c. 14. Val. Max. lib. 3. c. 7.

JUPITER TONANS.—This thundering Jupiter is from a sulphur cast from Cab. Stosch. This justly esteemed fragment is a very shallow intaglio, like many of the antique gems; yet the anatomical expression loses nothing of its force, truth, and beauty. The disposition of the figure is justly appropriate to the action of launching the thunderbolt, and from what remains of this beautiful figure we must lament the accident that has deprived us of the whole.

We shall just observe from Spence, that the best artists seem to have taken great care never to represent Jupiter in violent anger. He ever retains his majesty, and points his lightning with a composed air. It is only the low artist, and in the worst age of taste, who disturbs his celestial face, and swells out the cheeks with rage. How different from the air of that fine bust of the Jupiter terribilis at Rome; the terror is majestic; the anger is the anger of Jupiter.

THE FULMEN.—A cornelian in the king of Prussia's collection. As a peculiar attribute of Jupiter, we have given a gem of the thunderbolt.

*Fulgur* signified the blaze of the lightning, *fulmen*, the bolt, or a solid substance supposed to strike objects which were destroyed by lightning\*. The fulmen in the hand of Jupiter was a sort of hieroglyphic, and had three different appearances and significations. The first is a cone, or conical wreath of flame (called sometimes the *brutum fulmen*). This was adapted to Jupiter when mild and calm. The second is the cone with the addition of two transverse darts or wings on each side, to denote swiftness. This characterized Jupiter inflicting punishment. The third is a handful of loose flames provided for the infliction of some extraordinary and exemplary destruction.—The thundering legion bore the winged fulmen spread over their shield, as appears by the Antonine pillars. This fulmen agrees with the epithets *trifidum* and *trisulcum* in the Latin poets. There is a figure of Jupiter in Buonarotti's collection, at Florence, brandishing the three-forked lightning, as against some guilty wretch, with the conical fulmen under his feet, as of no use in cases requiring severity.

\* Pliny, lib. ii. 43.

Virgil, in the eighth book of the Eneid, verse 429, describes the Cyclops forming the bolts of Jove, and the materials of which they are composed.

Three rays of writhen rain, of fire three more,  
Of winged southern winds, and cloudy store,  
As many parts, the dreadful mixture frame,  
And fears are added and avenging flame.

DRYDEN.

This is more poetically spirited than closely translated. We do not find here the

Fulgores nunc terrificos, sonitumque, metumque  
Miscebant operi.

THE noise and terror of *thunder*.—Perhaps Pitt may notice this particular in his version. Virgil evidently alludes to the form of thunder as represented on gems, or medals.

Pitiscus, in his curious *Lexicon Antiquitatum Romanarum*, under the article *Fulmen*, has a variety of Roman superstitions concerning it. They gave different names to the Fulmen, relative to the effects which they imagined it produced. *Fulmen attestatum*, was the thunder which confirmed what the first announced; *Vanum*, which had more noise than meaning, or, at least produced no ill; *Consiliare*, that determined to begin a doubtful matter, or not to begin it; *Familiare*, which prognosticated some domestic misfortune; *Publicum*, from which they drew predictions for thirty years, and *Privatum*, only for ten. Such, with others, were the mysteries and the property of the AUGURS, who so skilfully determined whether the thunder fell to the right, or to the left; or whether the strokes were even or odd; and were so profound in the vocabulary of that noisy language of their gods.

EAGLE'S HEAD.—A CORNELIAN IN THE COLLECTION OF LORD BEVERLY. The engravings on ancient gems furnish us with many beautiful specimens of skill in the formation of animals, birds, and symbolical reptiles. We have seen nothing superior to the Eagle's head from which our plate is taken. Its sharpness and clear relief is in the highest degree beautiful, and can only be

equalled by the character and expression of the proud bird of Jove. Heads of eagles, insulated as the present one, are frequently seen on monuments and medals. The ancients are well known to have succeeded to perfection in engraving birds, and in none more than in their favourite eagle.

The artist, who engraved the present fine head, intended, doubtless, only to convey an idea of his talents, by inclosing, in so small a space, a head, which, by its great character, elevates the imagination, and gives to us, as it were by inference, the body which belongs to the haughty bird.

## ACRATUS.

We have engraven this gem from a sulphur cast in the collection of Baron Stosch. It is not less remarkable for beauty, than for the rarity of its subject.

It has sometimes been confounded with the busts of Cupid—but it is undoubtedly a winged Bacchus, called ACRATUS, or the genius of pure wine, one of the most favourite companions of Bacchus. It is deeply engraven on an *amethyst*, in Dactylotheaca Victoriorum; the *purple colour* of the stone confirms its Bacchic character.

ACRATUS is crowned with myrtle, ivy, and rose buds, with wings on his shoulders, and his right arm wrapped in his dress. Pausanias\*, describing the representations of the gods which decorated the mansion of Polytion, dedicated in his time to Bacchus, mentions ACRATUS, an attendant genius on the god of wine, and describes his countenance projecting from the wall. He informs us, that the Amiclei adored Bacchus under the name of *Psila*, which in the Doric signified *wing*; *wine* (he adds) lightens and exalts the soul, as wings, birds. As wings are a known celestial emblem (observes the writer of the Museum Worsleianum, p. 69,) it is not incredible that the sculptor might have employed them to express the spirit which exalts the brain, and warms the heart, and fires the blood.

Athenæus describes, in his first book, a repast taken in the morning, called *Acratism*, consisting of bread dipped in the *Acratos* or pure wine, from ἄκρατος (acratos) signifying without mixture, or pure wine. Among his quotations, Book 2, we find a remarkable expression of Ion of Chios, who calls wine “an ungovernable child with a dark bull’s eye.” Does he not allude to such a personification of Bacchus as the one before us? the dark

\* Attics.

eye of the bull at once expressing the purple colour and sparkling fierceness of pure wine.

The enveloped arm is typical of fidelity, as we have noticed in our description of Clio, page 5, and here is supposed to have been introduced to convey an idea of the god's abhorrence of the vile adulteration of his beloved juice, and of the secrecy required in the confidential intercourse of Bacchic festivity.

That the Acratus was a kind of attendant genius on Bacchus, appears by a fact related of Nero, so notorious for the wickedness and absurdity of his frolics. He had the folly of assuming the divine character of Bacchus, or at least of publicly personating that deity with great pomp; which is likewise related of Alexander. It was on such an occasion that the Roman tyrant gave the name of Acratus to one of his manumised slaves.

The figure of Acratus, in the Worsleyan plate, appears to have suggested to Mr. Fuseli the idea of his Eros, in the representation of Eros and Dione, which decorates Dr. Darwin's Temple of Nature; however, the subject is evidently copied from a fine gem of Cupid embracing Psyche. On a familiar acquaintance with the finest gems, we discover what a rich treasury of subjects they offer to the imitative arts, and with what freedom they have been employed by the greatest painters.

We may observe on this joyous and fascinating head, all the charm of ideal infant beauty, so rarely met with on antique gems. The light exhilaration of wine vivifies the smiling aspect and delicate countenance of the boy. The inclination to laugh is the cheerfulness of a voluptuary; in his happy age, one may imagine he is experiencing the first sensations of voluptuousness, and his soul plunged in a soft reverie, between sleeping and waking, seeks to combine his fugitive images, and to realise the enchanting phantoms. The features of the god are all softness, but the joy which fills his soul does not entirely discover itself in his musing countenance. This

*Et quicumque deus circum caput egit honestum.*

Georgic. 2. v. 392.

amiable, but *subdued joy*, characterizes every face of Bacchus. We have observed, in our article of Apollo and Marsyas, that the ancient artists studiously avoided the convulsive extremes either of joy or grief. Spence, in his *Polymetis*, is justly offended with Dryden's translation of this line in Virgil, Dryden mentions the praise of the god in "jolly hymns," and then translates the verse,

On whate'er side he turns his *honest face*.

*Beautiful* or *graceful* had been the appropriate epithet—but the truth is, that the hasty poet often sacrificed his taste to his rapid genius, and " seems to have borrowed his idea of Bacchus from the vulgar representation of him on our sign posts, and so calls it (in downright English) Bacchus's *honest face*!"

On the whole, the Acratus before us is finely executed; its tender joy accords with the elevation of the wings, which may be conceived as fluttering, and give the best finish imaginable to the composition.

## BACCHUS REELING.

FROM AN ANTIQUE PASTE IN THE KING OF PRUSSIA'S COLLECTION.

THE god is here represented with his legs bending, on staggering feet, oppressed by the copious inspirations of the grape. He raises his slight drapery with his right hand, carrying the thyrsus upon his left shoulder ; the whole exhibits all the disorder of his orgasm. It is one of the master pieces of the art of the ancients, both for the beauty of the figure and the spirit of the expression.

This gem has been copied by a modern, who scorned the wise experience and the nature of the ancients. Desirous of outdoing the incomparable original, he has thrown the centre of gravity upon the two knees, and placed the legs much more parallel than they are in the original. We have noticed this fact, as perhaps it may not be uninstructive to a young artist.

Statius gives the most lively picture of Bacchus in his *Thebais* ; the following line describes our gem :

*Ebria Maeoniis firmat vestigia THYRSIS.*

He, with his THYRSIS, devious as he strays,  
Confirms his drunken steps and wandering ways.

The origin of the attribute of the THYRSUS, given by the poets to this god, seems undecided ; some assert that, being a javelin or lance encircled by ivy, or vine leaves, it typifies the furor which wine inspires ; while others imagine that it only shews that great drinkers are in want of something to keep them steady.

## CUPID CURBING A LION.

FROM A SARDONYX IN THE CABINET OF STROZZI.

This powerful deity is here represented with a whip and bridle, mounted on a lion, who has the head of a goat between his paws.

Among the allegorical gems typifying the power of love, we see him subjugating all nature. Here we observe him curbing the most powerful of the animal creation, even in the pursuit of his prey. The spirit and action found in this gem form its greatest excellence.

From a Greek epigram of Archias, on this gem, we have been favoured with the following elegant translation :

See, the proud monarch of the woods submits !  
 Young CUPID on his back in triumph sits !  
 Now checks him with a rein, now strives to urge  
 The Lybian monster with his goading scourge.  
 Innumerable fears my bosom move,  
 Whilst thus I meditate the POWER OF LOVE ;  
 I dread the ravage in my gentle breast  
 Of him, who thus controuls a savage beast.

Love is painted by the poets under very opposite forms. Sometimes timid as a child, at others cruel as a conqueror, and again, glorious as a divinity, according as he influences the human heart. But his attributes wear a menacing character; his bow, his quiver, his arrows, his torch, all proclaim his resistless character.

Artists have followed the descriptions of poets. We find on gems, Love, as a child, wrestling with Hercules, who finds no defence in his club; Love

is seen sporting with the claws of a lion, or driving a car with harnessed animals of the most ferocious natures; sometimes riding on a lion, he enchant<sup>s</sup> him by the harmony of his lyre, or leads him by one hand, while the other holds his lighted torch. Love is sometimes seen sporting among the Tritons, and fluttering over the waves. Perhaps the most beautiful of all these subjects, is Love playing on his lyre, seated on a lion, who seems to march with slow steps; a happy conception, whose simplicity is admired because, without bridle or whip, arms or torch, Love, merely by the magical tones of his assuasive lyre, conducts at his pleasure a sovereign animal.

Lucian in one of his Dialogues (Deor. Dialog. xii.) evidently alludes to these gems. Venus tells Cupid, that since he has touched the brain of old Cybele for young Atis, she has become so crazy that Mount Ida is full of consternation; and I fear if that goddess ever recovers, she will sacrifice you to the vengeance of her priests, who will give you up to be devoured by her *lions*—“ Feel perfectly at ease (replies Love) on that head; I am *familiar with lions*; I sometimes amuse myself with riding on them, and the most docile courser is not more obedient to his rider, than a lion is in my hands.”

On the person of Love may we be allowed to notice a novel invention of RAPHAEL, in his picture of Cupid, who is showing Psyche to the Graces, in the Farnesian palace. This Cupid is perfectly red; of a brick colour. He is reflected on the Graces, whose beautiful forms receive a rosy tint; Love resembles a burning coal, whose splendour is reflected on every surrounding object. The conceit is probably derived from some Italian poets, who describe the son of Venus, not with a fair skin, but with one of the colour of fire.

Il color del suo volto  
Più che fuoco è vivace.

“ The colour of his face is more ardent than fire.”

Some of the medals of Alexander the Great bear a Cupid mounted on a lion—the German antiquaries have explained the symbol, merely as far as

the lion may be said to be emblematic of the courage and power of this great monarch; but when one recollects (observes the writers in the Orlean Collection,) that in the midst of his conquests, the conqueror of the world was himself subdued by Love, can we mistake the true meaning of this allegorical type?

## MERCURY DEDICATING A SOUL TO HEAVEN.

Or this exquisite gem, we find no particular account of the artist or the subject. Our plate was engraven from a cast in Mr. Tassie's Collection.

The allegorical gem before us we may consider as having been engraven to perpetuate a tender and exalted sentiment on the loss of a beloved friend.

It is certain that many subjects, whose invention had struck their admirers either for their felicity, or their beauty, became common, to artists, and were always kept at hand whenever a similar occasion presented itself. This observation is authorised by numerous facts. Addison in his travels through Italy, notices the frequent representation of the rape of Proserpine, cut in bas reliefs, or sarcophagus's of the ancients; and he justly infers, that the application of this story is agreeable to the heathen mythology, and would serve on many occasions. The fate of a young and beautiful maiden, cut off in the bloom of youth, might well be indicated by Pluto, the god of eternal shades, becoming enamoured of her charms, and transferring her to his sunless caves.

Mercury was the messenger of the gods; he wears a winged cap called *Petasus*, and generally wings for his feet called *Talaria*. He usually holds lightly between his fingers the *Caduceus*, by which he drives the spirits of the departed before him; it is a golden rod entwined by two green serpents. The origin of his Caduceus is a pleasing fiction. He was the pacifier as well as the messenger of the gods. One day seeing two serpents fighting, he put his rod between them, reconciled them instantly, and they mutually embraced and clung to his rod, where they remain as an emblem

of peace. Ambassadors sent to make peace are called *Caduceatores*. Mercury is thus described by Ovid :

Parva mora est, alas pedibus virgamque potenti  
Somniferam sumpsisse manu, tegimenque capillis.

Met. Lib. 1.

His flying hat he fastens on his head,  
Wings on his heels were hung, and in his hand  
He holds his snaky sleep-producing wand.

DRYDEN.

Claudian, indeed calls him,

Commune profundis  
Et superis numen, qui fas per limen utrumque  
Solus habes, geminoque facis commercia mundo,  
I, celeres proscinde notos, et jussa superbo  
Redde Jovi———

Claud. Rapt. Pros. Lib. I.

Of hell and heaven the common messenger !  
Who canst alone appear in either court,  
Free of both worlds, which own thy glad resort.

HUGHES.

These passages prove the connexion which Mercury had with this lower world; he was the servant (for his cap is a servant's cap) of the gods, and the mediator between the gods and men, performing likewise the office of conducting the souls of men to the Hades, or the regions of the dead.

He is ever represented under a form young, airy, and light, with his limbs finely turned; every thing about him denotes swiftness and volatility.

We discover all this in the attitude and expression of the figure before us. It floats in air. His *chlamys*, or short mantle, lightly fastened to his shoulder, waves behind him; the ancient artists generally marked the motion of any person going on swiftly, or any divinity in flight, by the flying back of the drapery.

The butterfly, on the extremity of the lamp, beautifully applies to the soul on the verge of life; and the action of the god looking upwards implies a dedication of that soul; probably an *apotheosis*, conferred on some illustrious mortal, now exalted to the divine abodes.

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### VIGNETTE.

#### GYMNAStic EXERCISES.

A driver in his chariot with four horses on the gallop.

A quoit player throwing his quoit near a term.

A wrestler, or boxer, in front, anointing his body near a tripod with a vase.

A young man carrying the trochus, or a large circle of brass upon his left shoulder, and having in his right hand the *key* with which he kept it in motion. An exercise common in England amongst children in the spring.

The gymnastic games of the ancients were established in Greece from the remotest antiquity. Their objects were military exercises, and to acquire that agility, address, and valour, which decided the fate of battles, created emulation, and roused men to risk every danger. They were the school and exhibition of the only virtue which was then regarded, *military* virtue; and resembled the tournaments in the age of chivalry.

These games, at length, degenerated into mere parade and amusement for the common people; sanctified by religion at Rome and in Greece, or used as simple exercises for health. The laborious exercises of the gymnasium consisted in running, leaping, throwing the quoit, wrestling and boxing.

We are struck by an observation of the learned Raspe on this subject: In whatever point of view we consider these games (says he) they are too much neglected at present. We have the parade, military exercises, and martinetts sufficient for all the great military evolutions; but have we any to form the mind, the heart, or the body of the soldier? We are tormented with a number of diseases, since we have lost the prudence and the habit of preventing or curing them by suitable exercises. We become dull, heavy, awkward and embarrassed, because we have not learnt, or ceased to employ the strength of our limbs. There are soldiers who can scarcely walk, and horsemen who know not how to mount their horses, and sailors afraid of their element.

The education, the discipline, and manner of living of the ancients had great advantages over ours. I do not view these games with the prejudices of the antiquary, nor with a predilection for masters of dancing, fencing, riding, wrestling, or boxing; their merits have been discussed by physicians and by military men. Baron Grothauss pronounced in 1778, at the university of Gottingen, a curious discourse on the subject, and has since proved by his own and his servants example, that nothing is wanting but resolution to attain, by proper exercises, the activity, agility, and strength of the ancient soldier.

We may arrange the gems which are connected with these gymnastic exercises into different series.

1. The chariot race, and games of the circus.
2. Races on horseback and desultores.
3. Wrestlers.
4. Boxers, quoit throwers, vaulters.
5. Gladiators.
6. Shows of amusement.

The ancients carried their gymnastic exercises to a dangerous extreme; and those who were devoted to their practice must have considerably injured their health, and rendered themselves incapable of more useful exercises, by the singular fatigues they underwent. The acute, the eccentric De Pauw, in his curious work on the Greeks, declares the gymnastic was

a most pernicious art, and only enervated the human race. Those who constantly exercised themselves in boxing or wrestling, became leaner every day, from their thighs to their feet, while their superior parts acquired a prodigious bulk. Those who incessantly practised leaping or foot-racing became meagre from their head to their haunches, while their inferior parts were of an enormous size. The Discoboli were those athletics who flung large and heavy quoits, made of wood or stone, but much thicker in the middle than at the extremity; these they were to launch to the extremity of the career, which must have required a most violent exertion. These men had monstrous fleshy arms, with necks that lost all their flexibility, which they could neither turn to the right or left, because the head violently pressed the vertebra, to increase the power of flinging the quoit. The nervous system of man cannot, without injury, undergo these violent exercises, which the new theories of new philosophers, have lately attempted to revive. When nature feels herself oppressed in any part of the human body, she instantly avenges her own cause; thus these violent wrestlers found, while their hands became stronger, their feet became more feeble; while the foot-racer found his feet fortified at the expence of his weakened arms.

A moderated exercise of these games would certainly not have proved so pernicious; but it is acutely observed by De Pauw, that this moderation could never have been practised, because the whole was founded on emulation; each was resolved to out-do his predecessor or his rival, and for one athlete who won a wreath, a hundred perished in their feeble essays, and bit the dust on which his rival triumphed.

## VIGNETTE.

## APOLLO.

A FRAGMENT part of the FACE OF APOLLO, with the remaining part of his bow, from a sulphur cast in Stosch's Collection.

The original is a master piece of the art; a single glance of the eye shews the beauty of the god, and the excellence of the engraving; the beauty and majesty of the countenance is truly divine. The bow characterizes the archer-god.

**APOLLO Musicus** holding the lyre, a cameo from Stosch's Collection. Two flutes are at the feet of the god; these flutes have tubes or prominences fixed upon the holes, like the flute of one of the muses seen in Bartoli's pitture antiche del sepolcro de Nasoni Tav. 5. This gem appears to us a composition complete in all its parts, and from the frequent use which has been made of the attitude on numberless occasions, we are justified in classing this figure of the musical god among the most graceful attitudes.

**HALF-LENGTH OF APOLLO**, a cameo in the Marlborough Collection. A bust crowned with laurel, the quiver on the shoulder, and the bow in the left hand. From the style of engraving, it must be one of those cameos where nothing is sacrificed to the strata or colours of the stone, and from a cast in sulphur might easily be mistaken for an intaglio. An air of simplicity and elegance prevails through the character.

**HEAD OF APOLLO** engraved on hyacinth; an orange or saffron coloured stone on which they frequently engraved the divinity of the sun. The head of the god is crowned with laurel, and full of inspiration and dignity. The style of engraving is exquisite, and deserves the attention of the student in

forming his taste for character in design; one of the most neglected parts of the student in design. We too frequently observe a sameness of character prevailing in compositions of considerable merit; but when a young artist has seriously applied to the study of the antique, he will run no risk in consulting ordinary life, for character and expression. This variety of character in design constitutes no small portion of the celebrity so justly obtained by Mr. Smirke and Mr. Stothard.

An antique LYRE, with fillets. Cornelian. The fillets tied on this ancient instrument of music, mark its sacred use. By these they were accustomed to suspend the lyre in temples, or other holy places, in honour of the gods. When the lyre appears without these bandeaus, it is given merely as a simple attribute.

The number of strings were not always the same in the lyre; some had three, four, five, and even to twelve; each distinguished by appropriate names, such as the tetracorda, pentacorda, &c. They touched the strings of the lyre in two manners; either by striking them with the *plectrum*, a kind of short rod of ivory or polished wood, which they held in the right hand, or in pinching the strings between the fingers.

It may be observed, that the ends of the lyre form two horns, (called by the Romans its cornua) these were anciently of reed, afterwards they were KEPATA, real horns. See Mus. Florent. According to the old poetical legend, Mercury, after stealing some bulls which belonged to Apollo, retired to a secret grotto at the foot of a mountain in Arcadia. On entering the cave he found a tortoise; and having killed it for his food, as he was amusing himself with the shell he was pleased with the sound it gave from its concave figure. Having also found out that a thong pulled straight, and fastened at each end, when struck by the finger produced a musical sound, he cut several thongs out of the hides he had stolen, and fastened them tightly to the shell of the tortoise, on which he had fixed a pair of the horns of oxen, and in playing on them, made a novel music to amuse himself in his retreat. This account of the first invention of the lyre, (observes Spence) is not altogether unnatural. We have ancient lyres represented as made of the entire

shell of the tortoise; and the Romans had a sort of lyre called *testudo*, or the tortoise. Without the knowledge of this circumstance, many passages of the Latin poets would not be intelligible. Mr. Cosway has made a beautiful design from this fable, of the origin of the lyre; it is a pleasing illustration of the principle which derives the origin of most inventions and arts from accident.

We shall further observe, that the LYRE was consecrated to the praises of the god, and the FLUTE to the eulogiums of mortals. Horace seems to point at this distinction, in the 12th ode of the first book,

Quem virum aut Heroa lyra vel acri  
Tibia sumes celebrare Clio?

What man, what hero, on the tuneful lyre  
Or sharp-toned flute, will Clio chuse to raise,  
Deathless to fame?

FRANCIS.

## VIGNETTE.

## EGYPTIAN.

We have thrown together as a Vignette, some Egyptian hieroglyphics.

The SPHYNX; by this symbolical figure the Egyptians designed, as we have noticed in the Introduction, the time of the inundation of the Nile. The Greek poets describe her as a monster with the face of a woman, the wings of a bird, the claws of a lion, and the rest of her body resembling that of a dog. These are Greek, not Egyptian sphinxes.

The Sphinx which Augustus bore for his seal, (see our Introduction, p. 26) was designed by that emperor as a hieroglyphic, which signified, that the secrets of princes should ever be kept inviolable.

This fabulous animal has been a favourite decoration in architecture; it ornaments balustrades, flights of steps, &c.

Our Sphinx is a faithful copy of an Egyptian Sphinx placed on the point of the obelisk of the sun, in the Campus Martius, at Rome, remarkable for its beauty of workmanship, and the position of the hands; the right one being placed on the left, and the left on the right; for which, however, we can give no reason. It holds a pyramid, and it has an adder on its head-dress; the Egyptians considered that reptile as indicative of a good genius.

The circular SERPENT with its tail in its mouth, is one of the symbols of Time and Eternity; apparently not having a commencement nor an end, emblematic also, more particularly, of the YEAR; which in its revolution, swallows its end in its beginning. As such it frequently occurs among the works of painters.

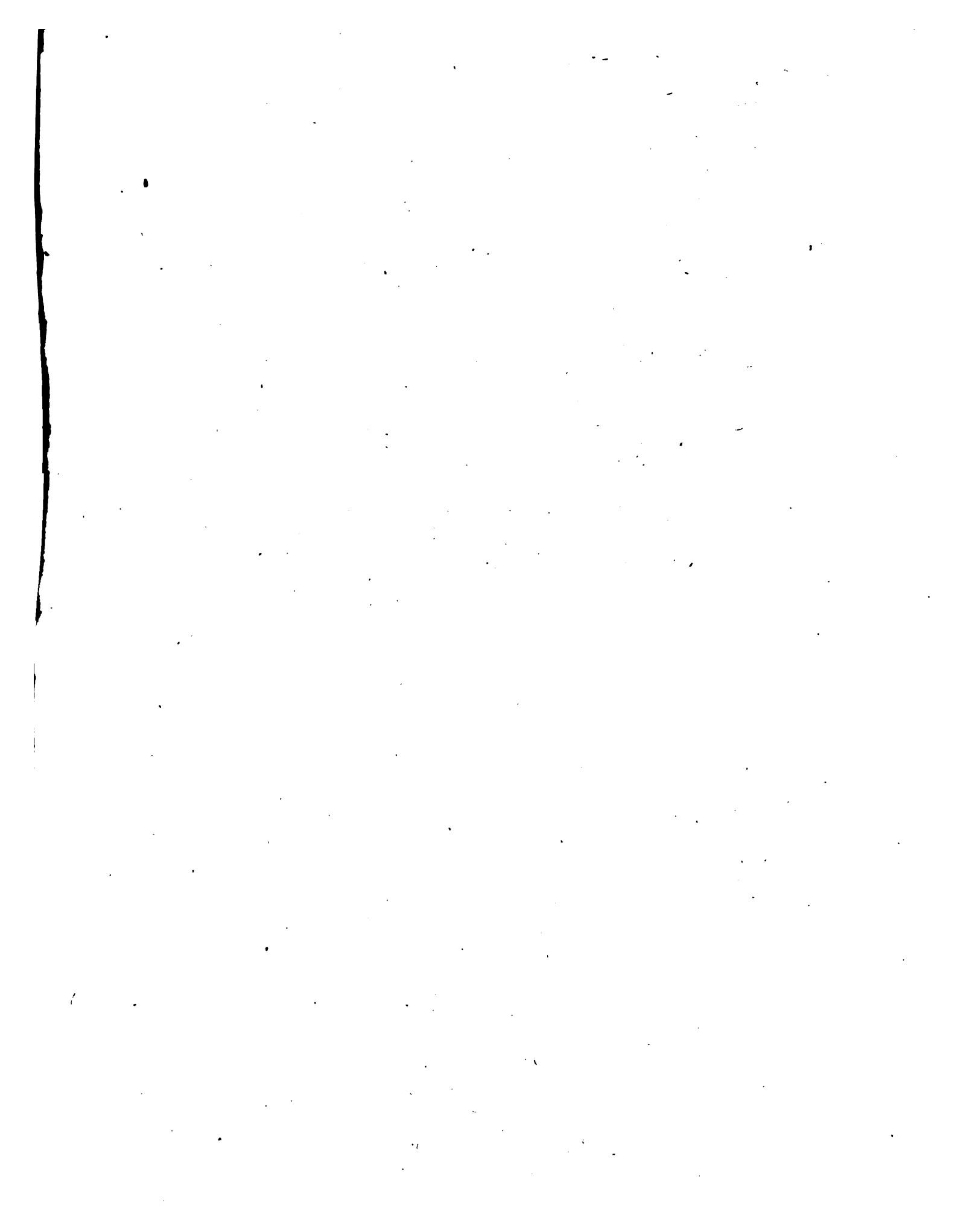
A SCARABEUS; on the beetle, or the convex side, are engraven, in intaglio, two lions, with the head of Serapis or Pluto, with the corn measure on his head; the reverse, which forms a flat surface, has the head of Isis veiled, with the Lotus in front.

HORUS, his head in rays, emerging from the Lotus, and holding his whip in his hand ; in the field a lizard, the moon, and two stars.

According to the Egyptian theology, Horus (or Harpocratus, the god of silence) was the son of Isis and Osiris, and the symbol of the sun in the winter solstice ; as his father and other divinities seems to have designated the sun in different seasons of the year. Horus is, therefore, according to the allegorical genius of the ancients, represented as a child of a feeble and languid constitution ; like the appearance of the sun in the winter solstice.

The lotus, on which he is usually seated, or emerging from, is an aquatic plant ; the water lily. Plutarch informs us, that they employed this emblem to shew that humidity is the aliment of this star, at the period we have mentioned. The lotus, according to Pliny (lib. xiii. c. 17.) grows in the marshes of Egypt, appears after the inundation of the Nile, resembles the bean, and its fruit, the poppy ; this fruit covers itself by closing its leaves at sun-set, and unfolds at its rise ; till having acquired its degree of maturity, the leaf whitens, and its fall commences. This flower was held in great veneration by the Egyptians; it ornamented the capital of their columns and consecrated instruments.

Horus has usually his finger raised against his mouth, to characterise silence ; intimating, that the mysteries of religion and philosophy ought not to be divulged to the people. The PERSEA, or peach-tree, was consecrated to this god, because its *leaves* have the form of a *tongue*, and its *fruit* that of a *heart* ; beautifully intimating, that the tongue should never be used without the concurrence of the heart ; or that they should be united as in the PEACH.

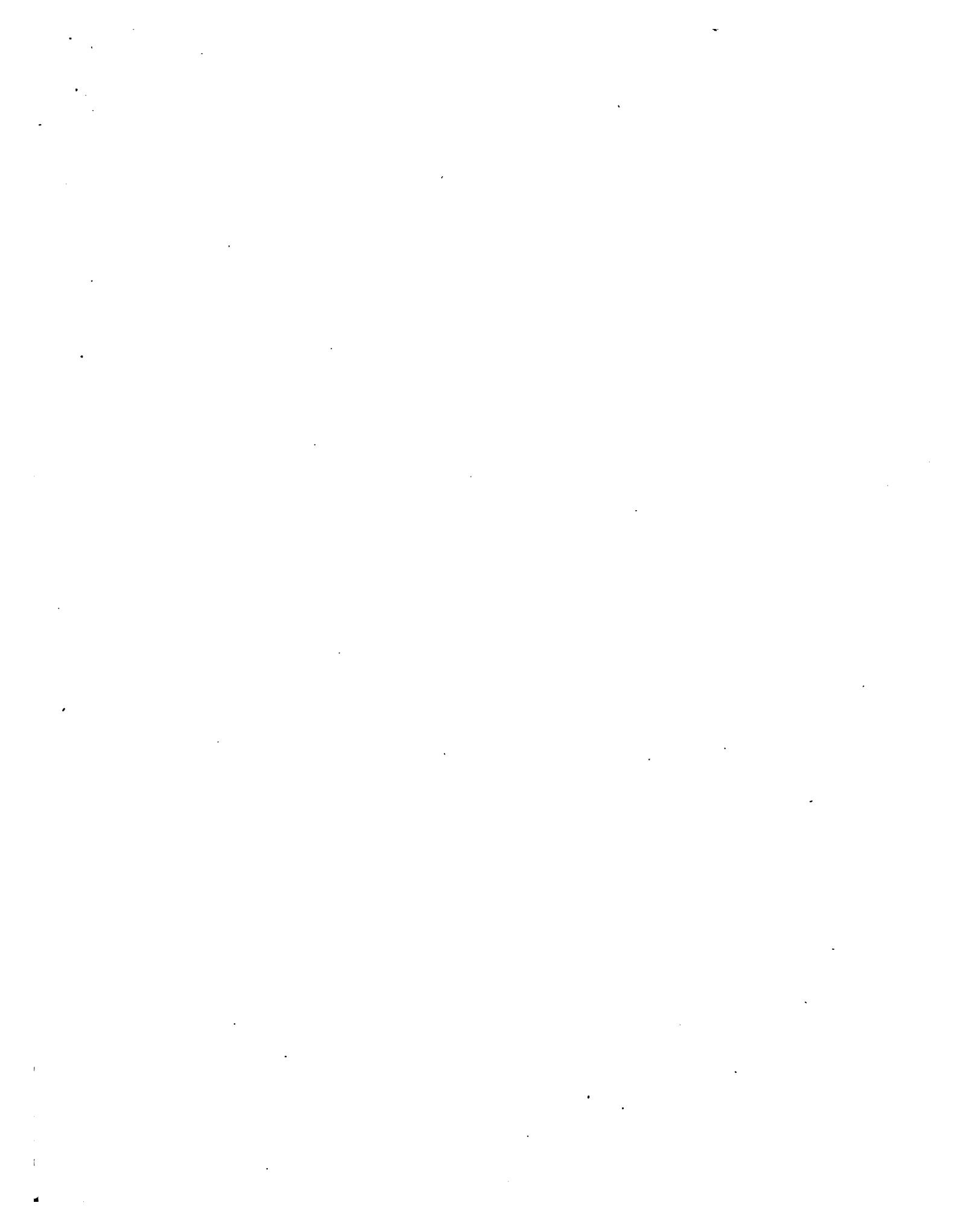






Dugdale del et sculp.

Jupiter Elyius.





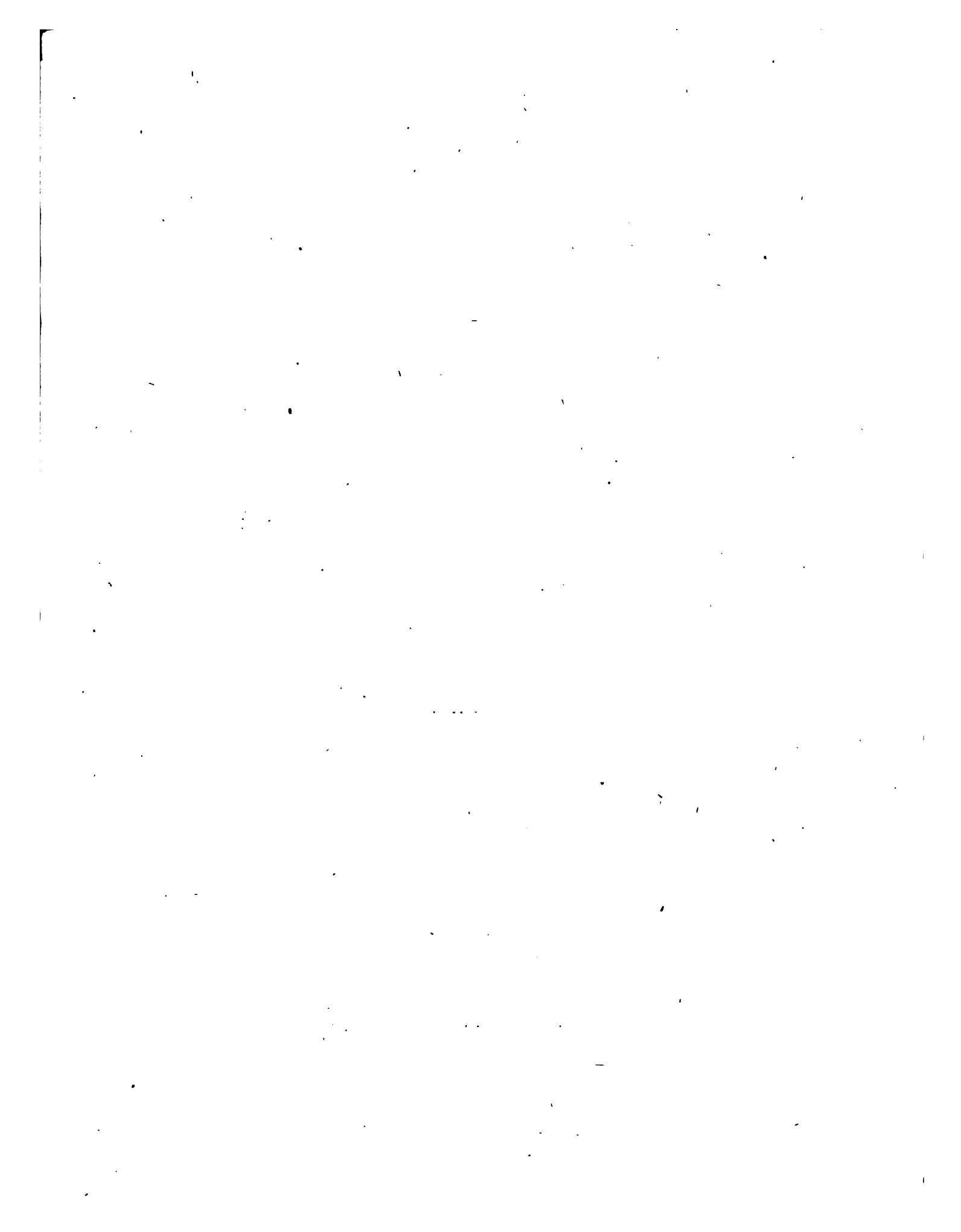




R. Dugay did. a. 1800

Ode.









R. Dighton del a medall.

# Cupid & Psyche.

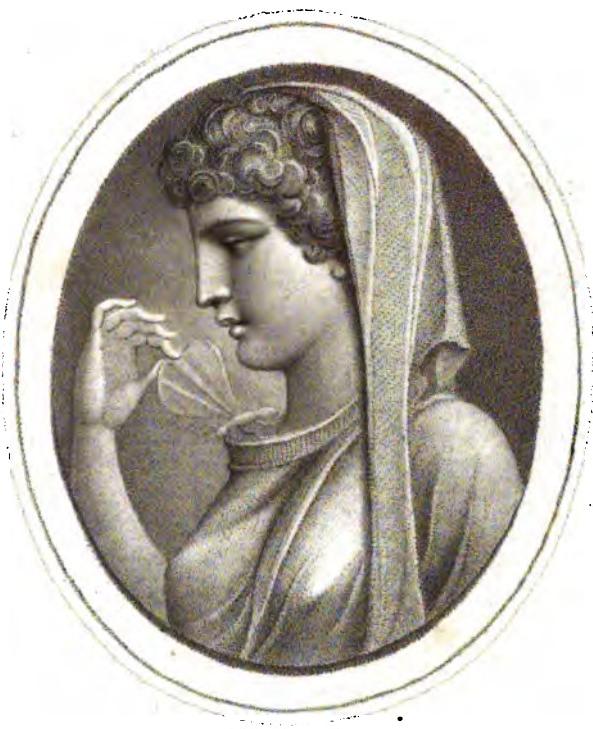
Published May 1. 1803 by John Murray 27 Fleet Street London.



*Fragments & Attributes of Jupiter.*







R. Dugler sculp.



# Head of Psyche.

Published June 4, 1803, by John Murray, 38 Fleet Street, London.



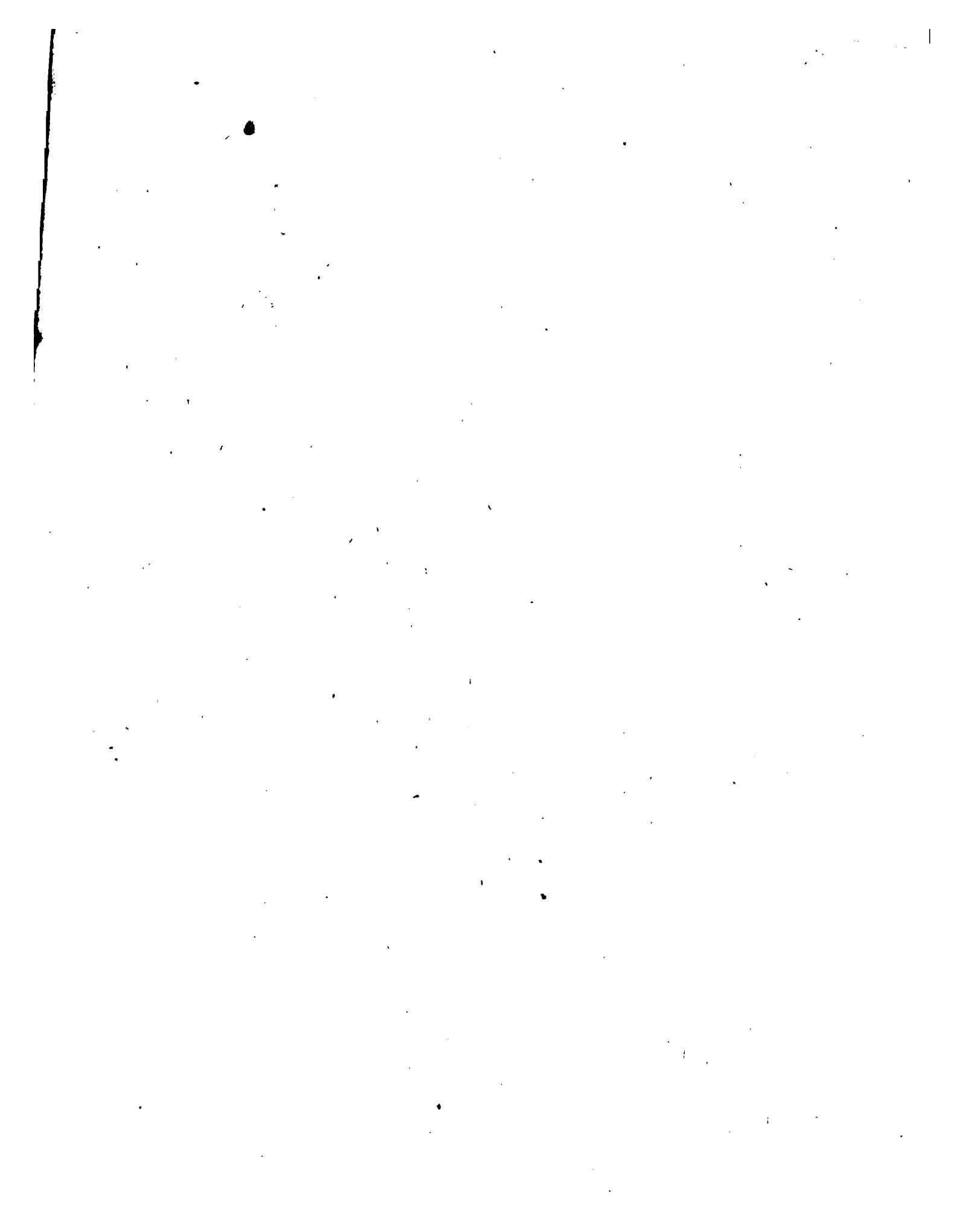


R. Dugay del & sculp.

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*Cupid Bound*

*Published June 4. 1803 by John Murray 32 Piccadilly London.*





R. Dugly did et sculp.

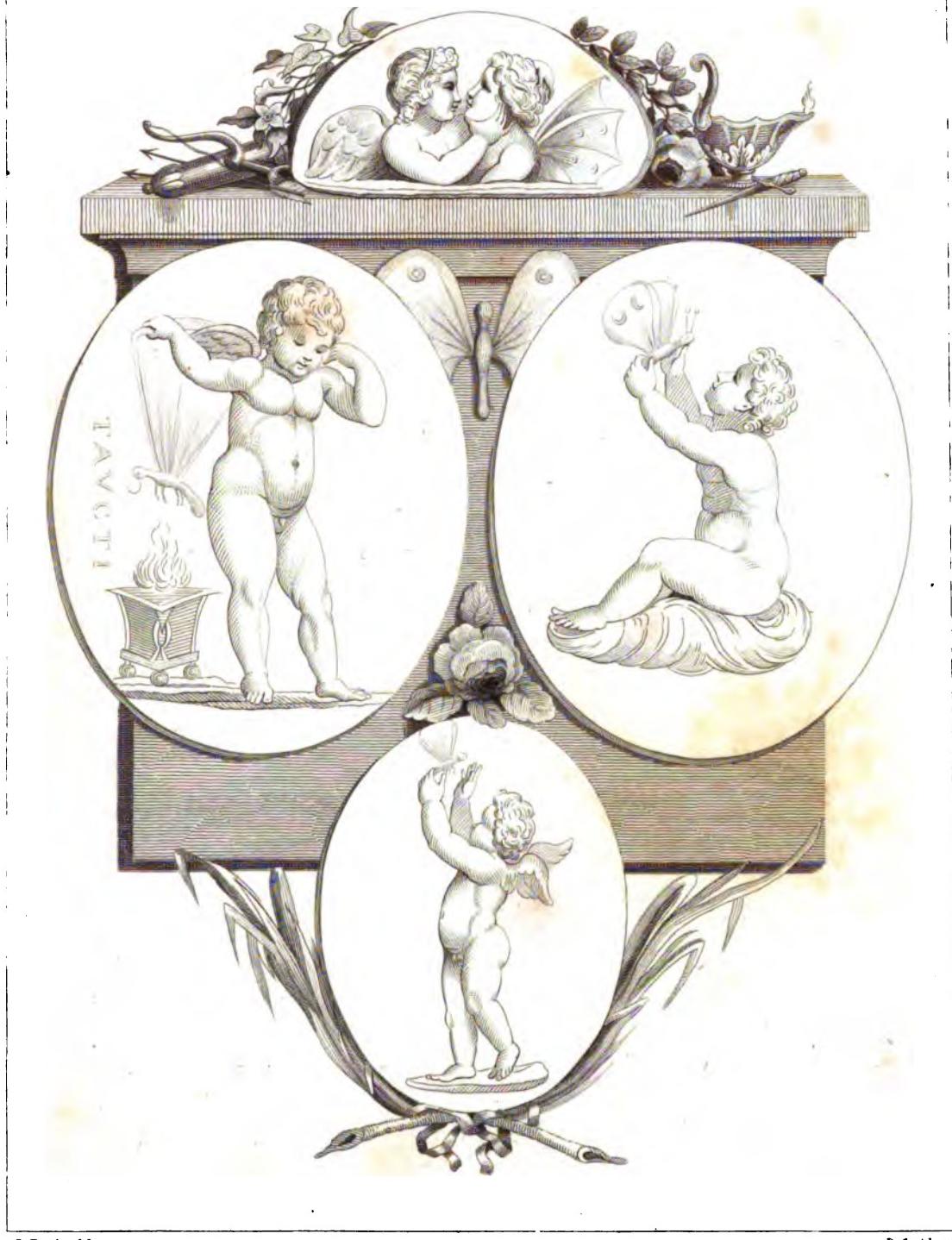
*Cupid embracing Psyche.*

Published June 4. 1803 by John Murray, 32 Fleet Street London.



VIGNETTE.

*Cupid & Psyche.*



R. Dugley del.

D. Smith sc.



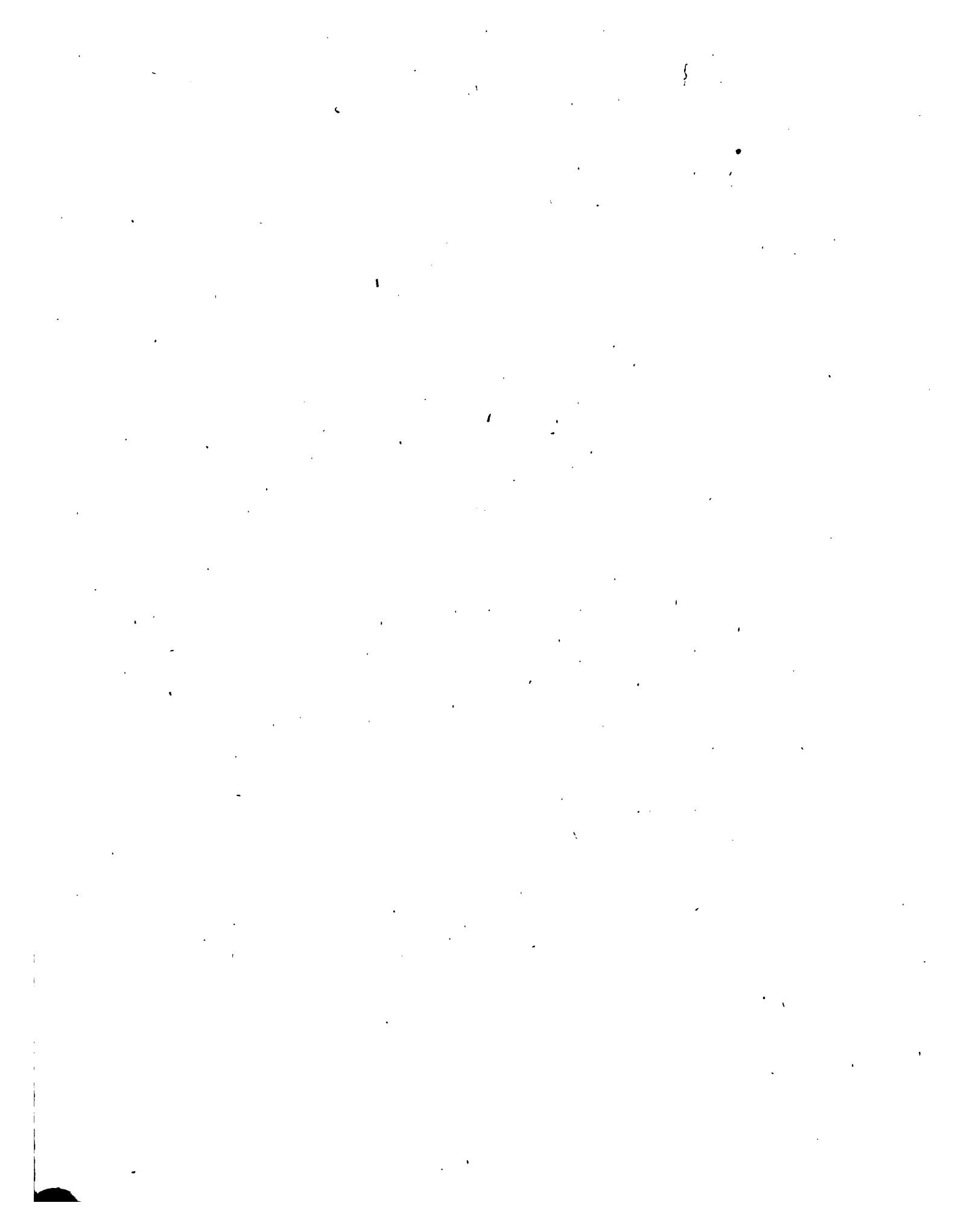


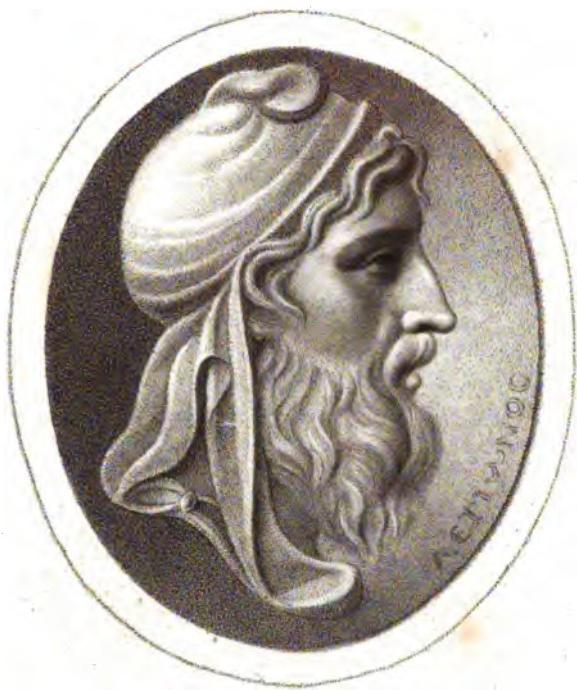
H. Dauber del & sculp.

PRINTED IN ENGLAND

Udobrandini. Marriage.

Published April 25<sup>th</sup> 1824 by John Murray 32 Fleet Street London.





R. Dugley del & sculpt.

*Head of Priam.*

*Published March 24<sup>th</sup> 1804 by John Murray 32 Fleet Street London.*





R. Dugdale del & sculp.

• Apollo & Marsyas.

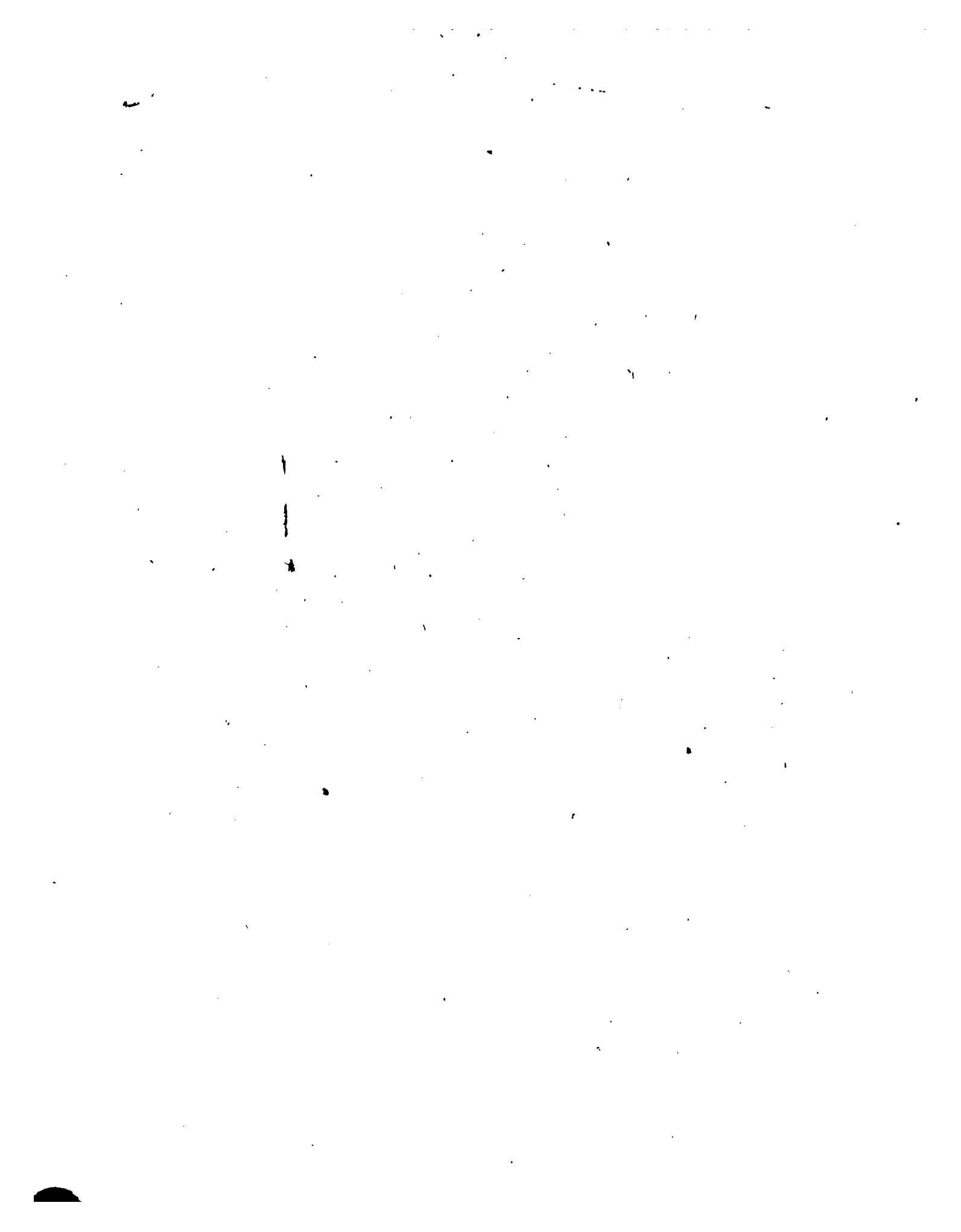
Engraved March 24<sup>th</sup> 1811 by John Murray 32 Fleet Street London.





R. Dugd. del & sculp.

Promedon.





R. Dugley did a sketch.

# Jupiter destroying the Titans.

Published March 20<sup>th</sup> 1804 by John Murray 32 Fleet Street London.





K. Dugdale del & sculp.

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*Acritus.*





R. Dugley del & sculp.

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Bacchus.

Reeling.





R. Dugley del & sculp<sup>t</sup>

Cupid curbing a Lion.

Published March 28<sup>th</sup> 1804 by John Murray 32 Fleet Street London.





R. Dugler del & sculp.

Mercury.

Published March 24<sup>th</sup> 1804 by John Murray 38 Fleet Street London.



# Gymnastic Games &c.



R. Dugley del'd.

D. Smith sculp't.

Published April 20. 1804 by John Murray 32 Fleet Street London

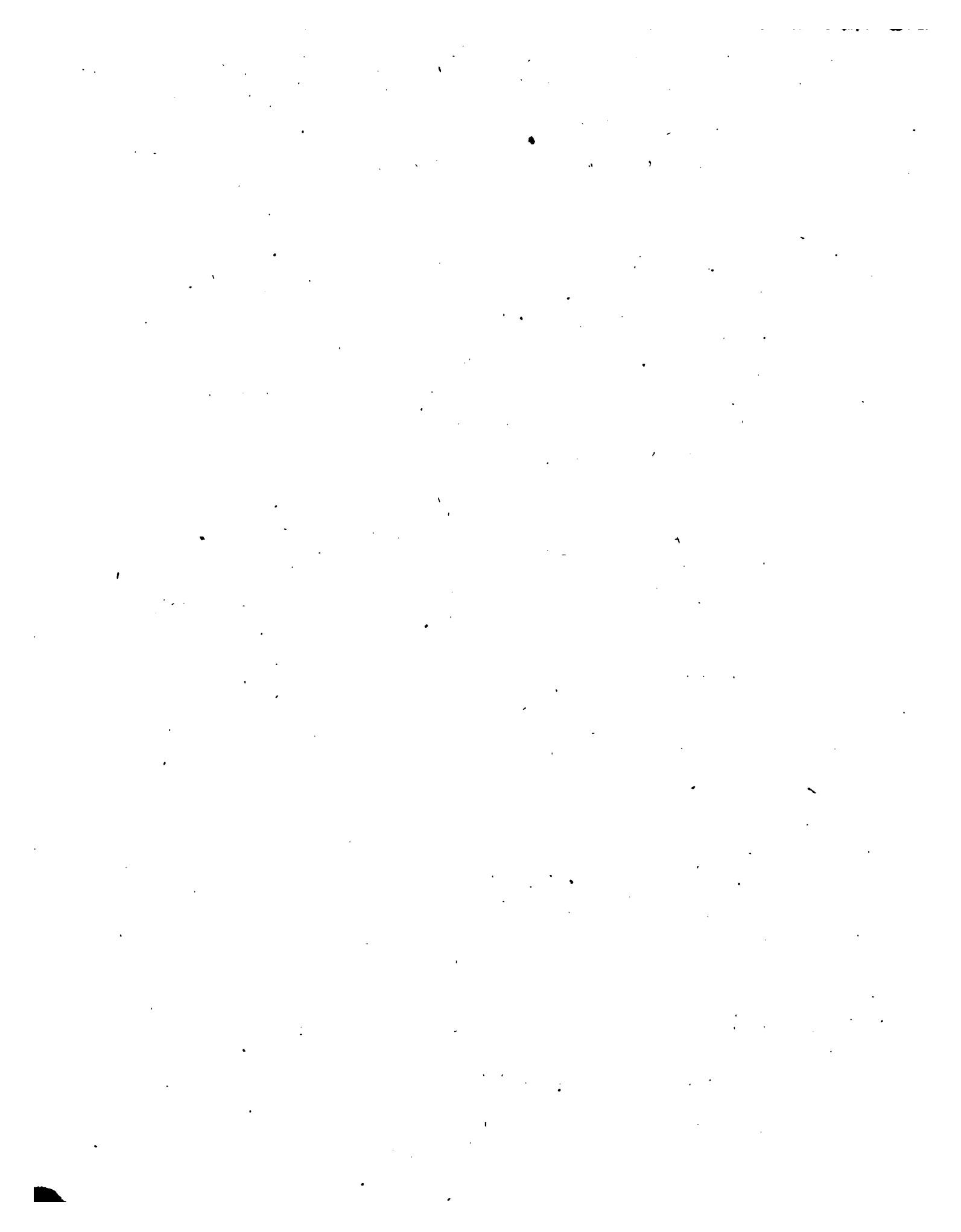


# *Apollonis Atributus.*



*R. Dugley del.*

*D. Smith sculp.*



# Egyptian Symbols &c.

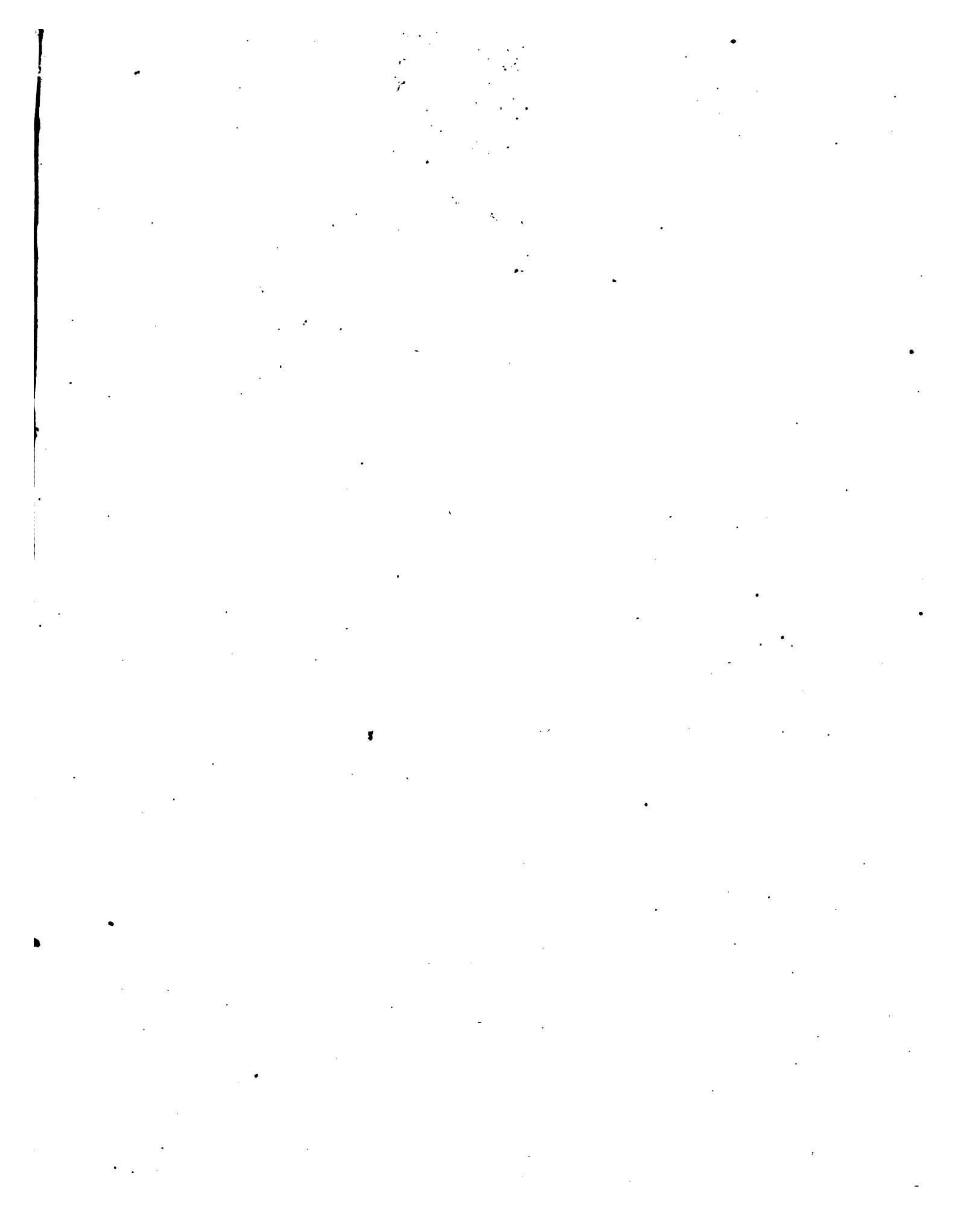


R. Dugby del.

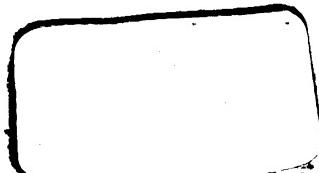
Published May 1. 1804 by John Murray 32 Fleet Street London.

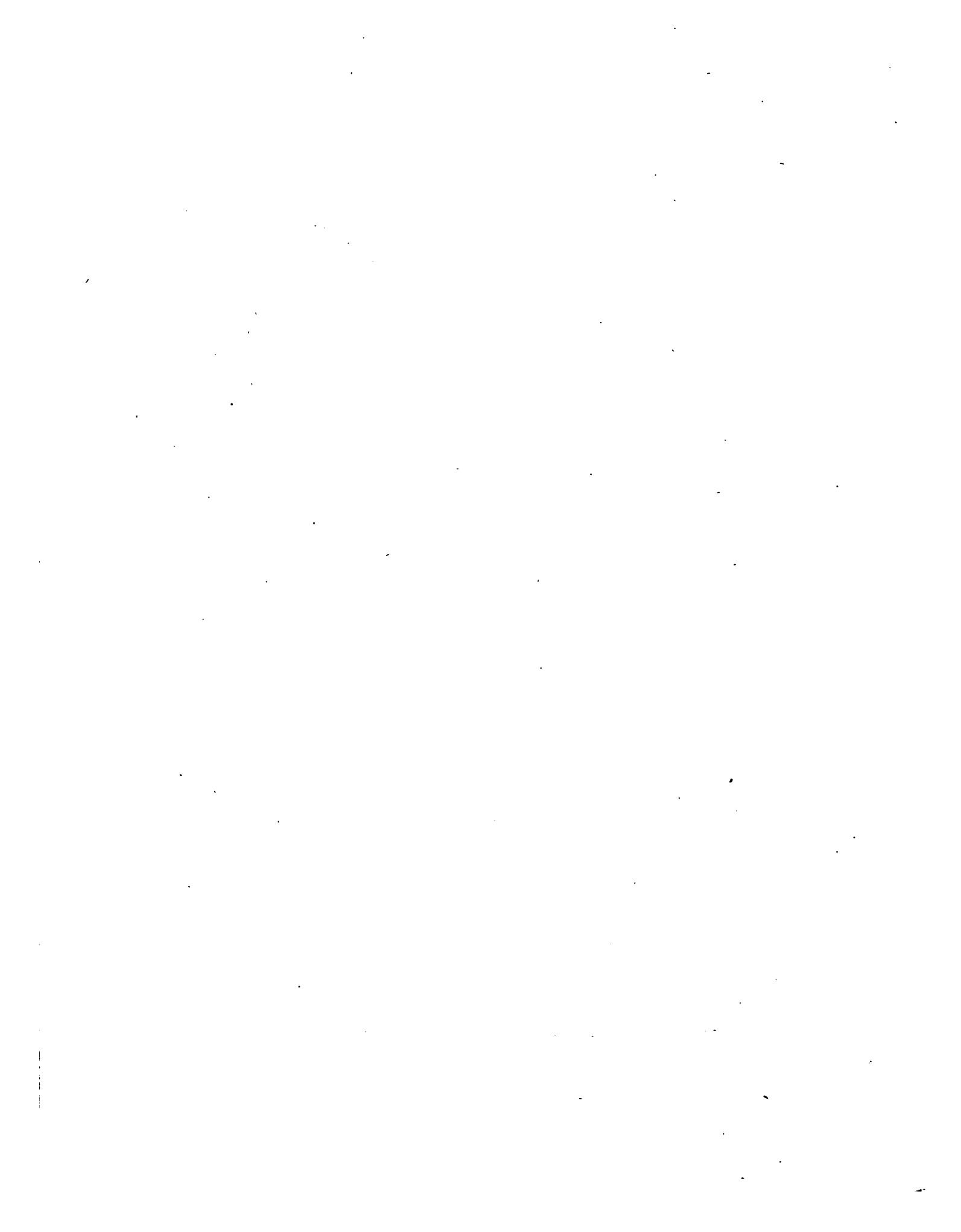
D. Smith ex

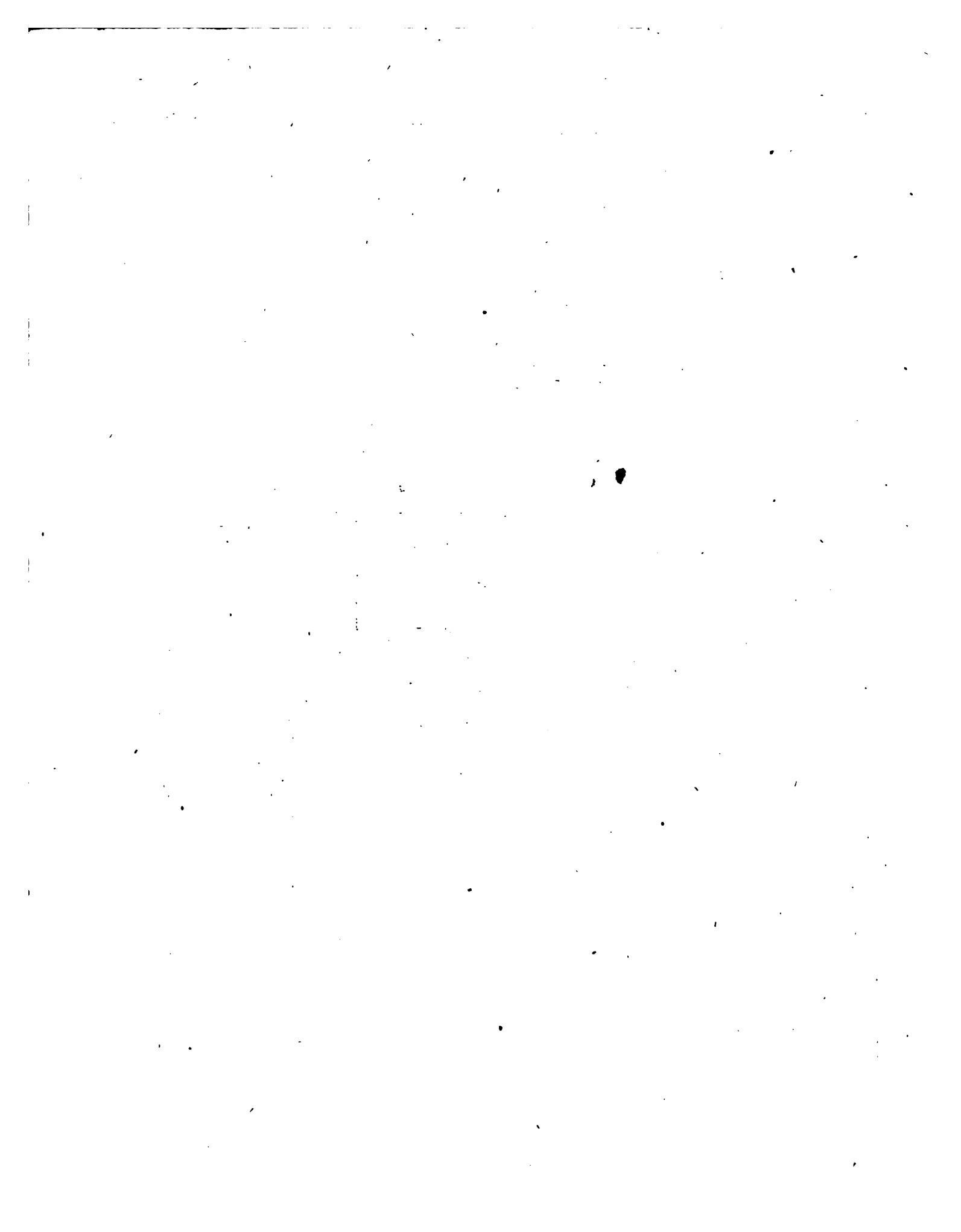












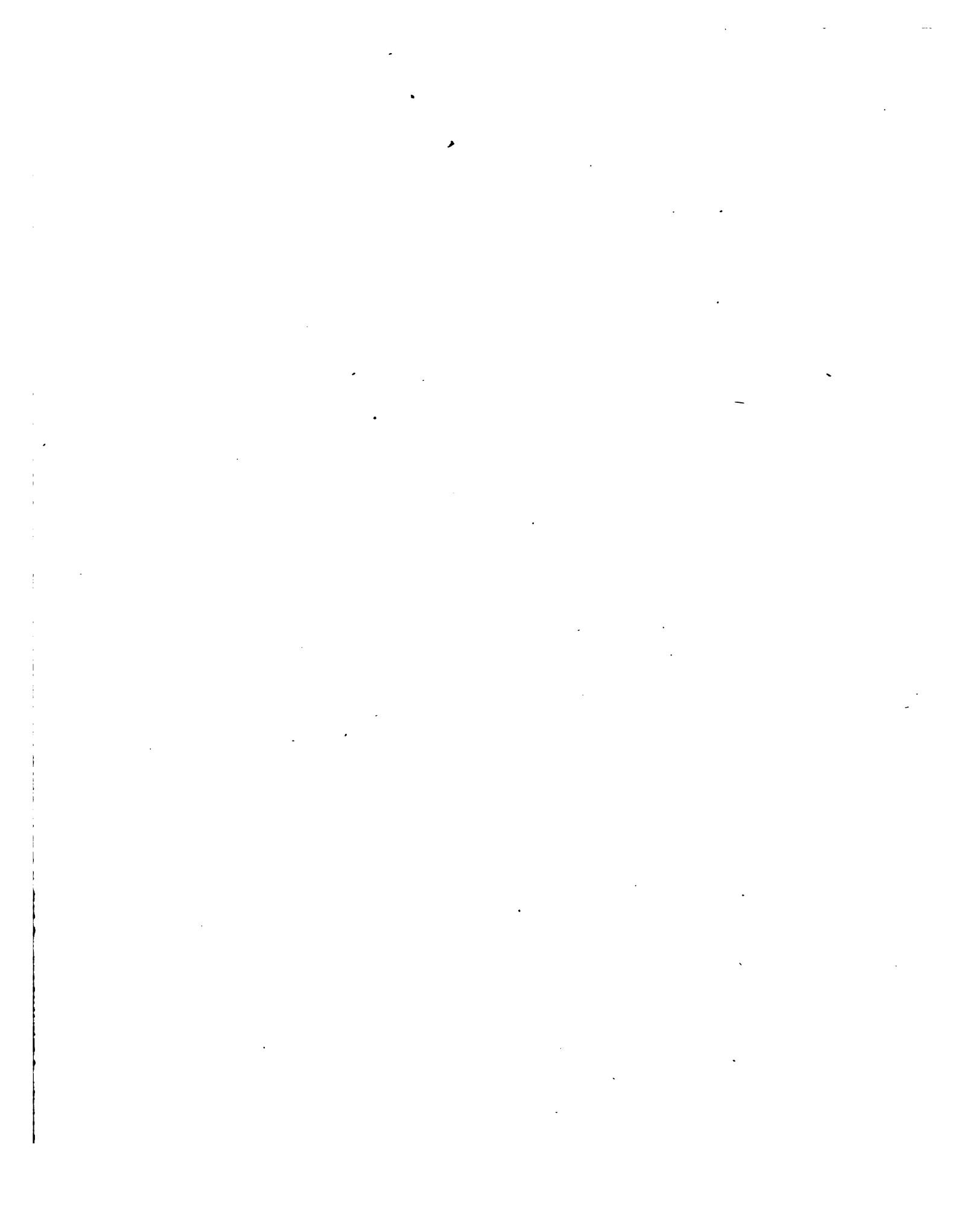


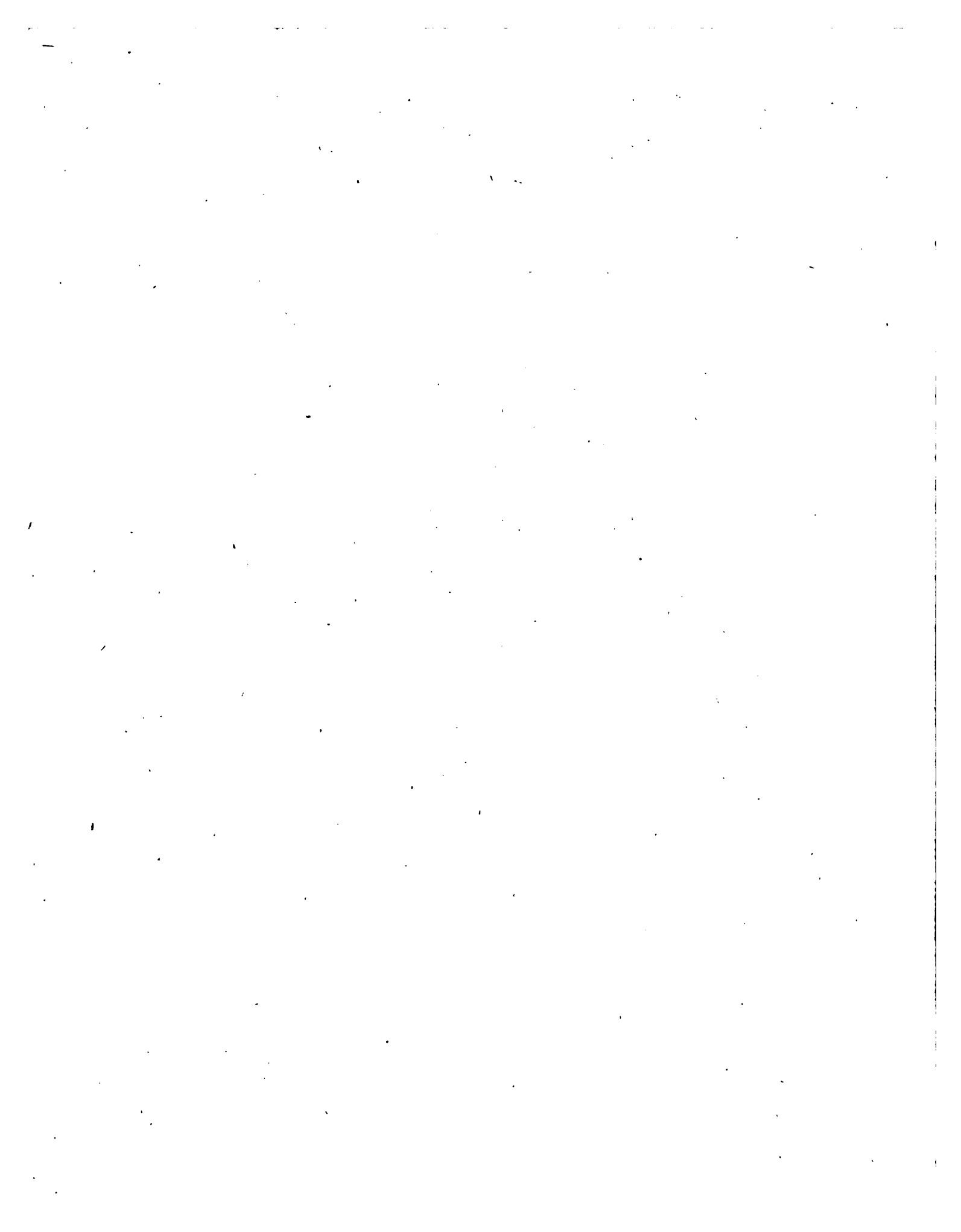


H. Dugdale del. et sculp.

*Aeratus.*

Published March 24<sup>th</sup> 1804 by John Murray 32 Fleet Street London.







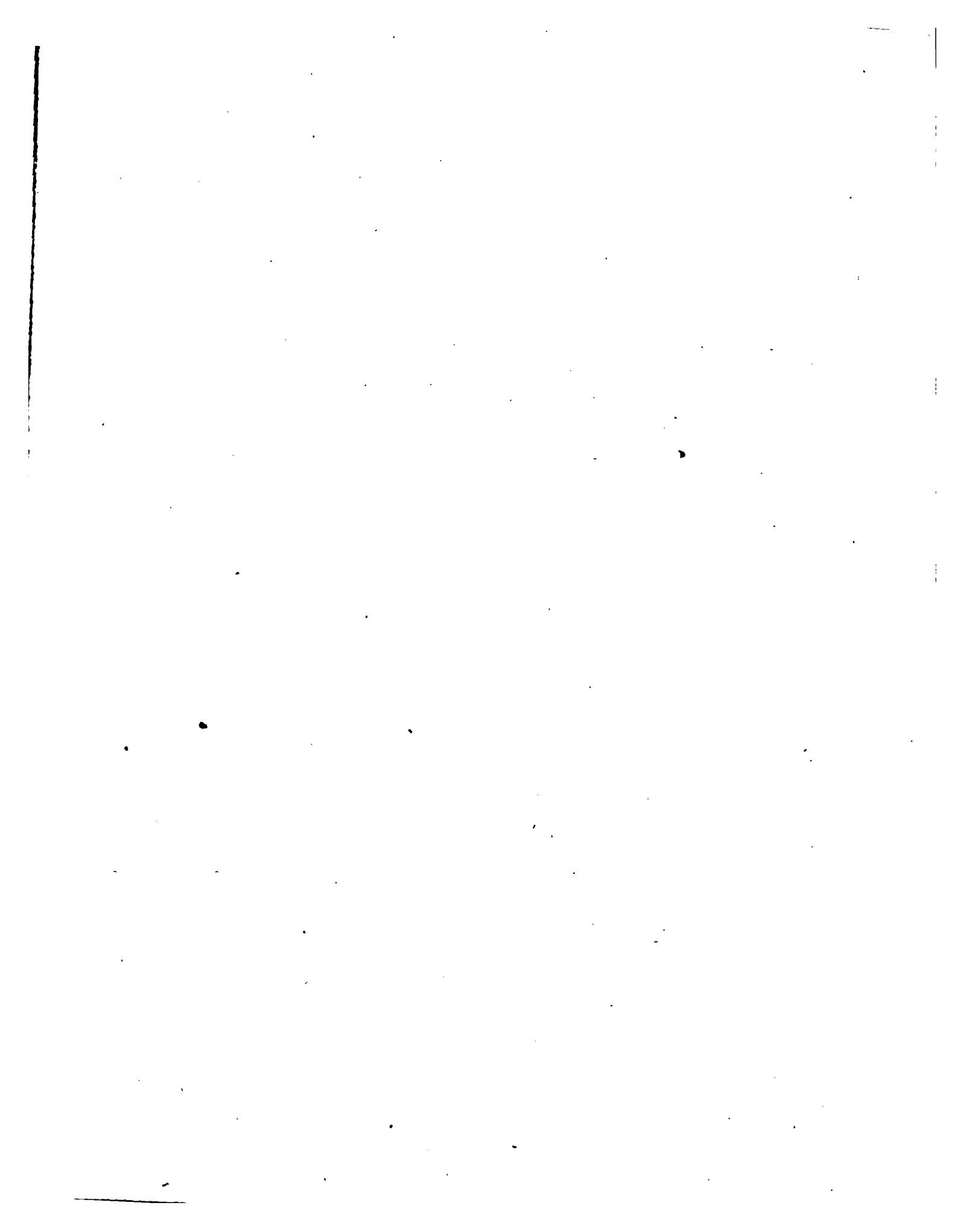


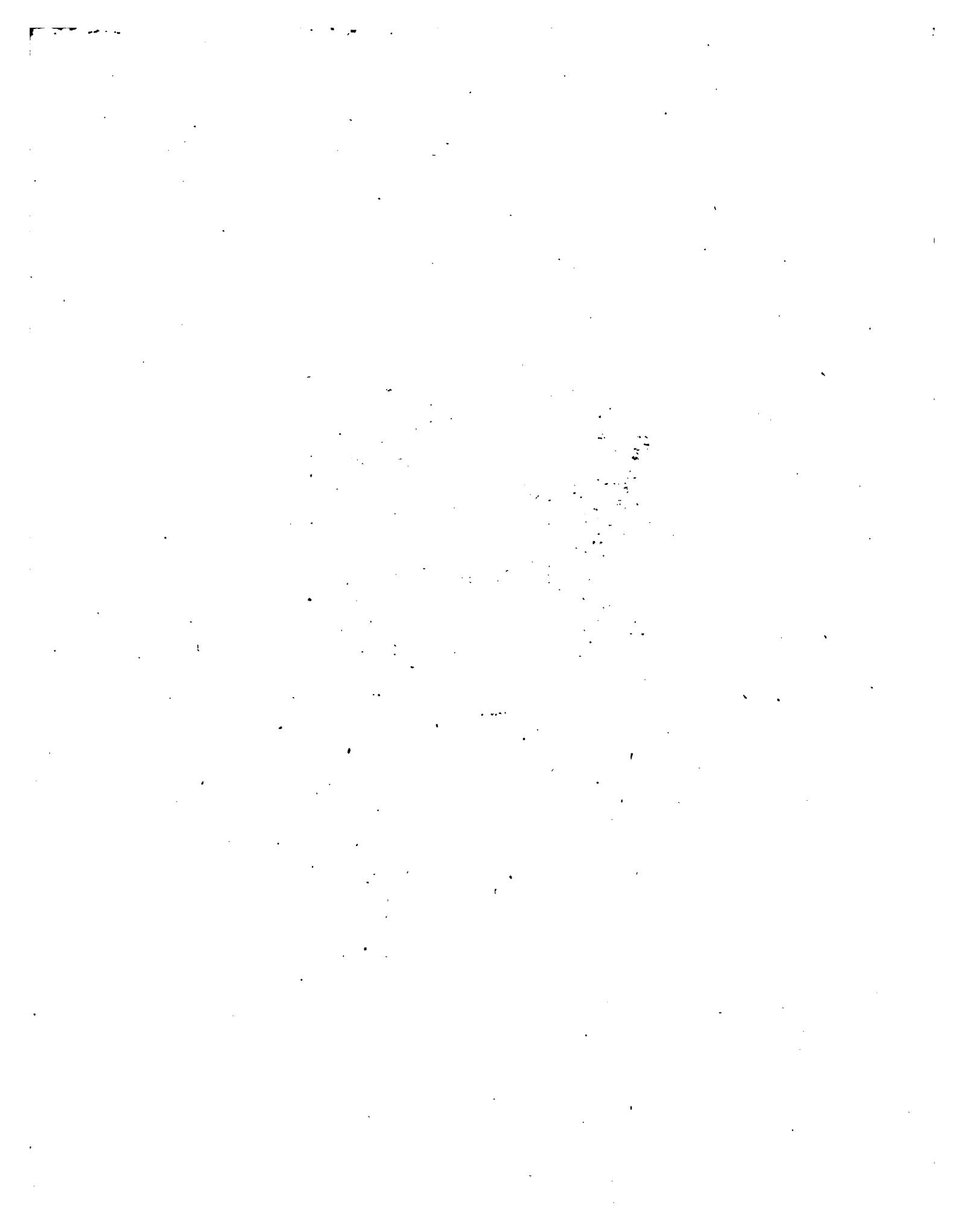
R. Dugley del & sculp.

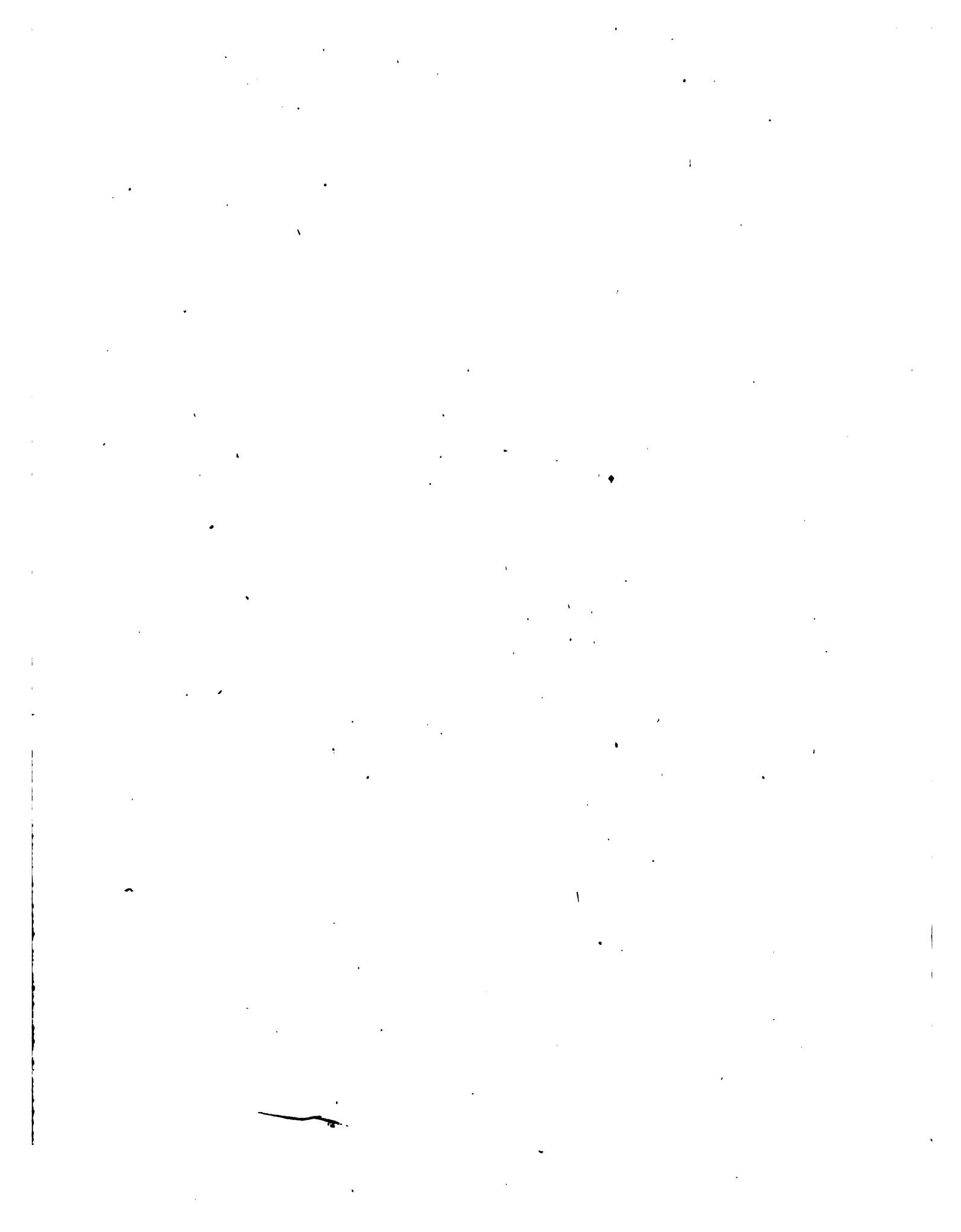
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Bacchus.

Reeling.









R. Duperre del & sculp'

Cupid curbing a Lion.

Published March 24<sup>th</sup> 1804 by John Murray 39 Fleet Street London.





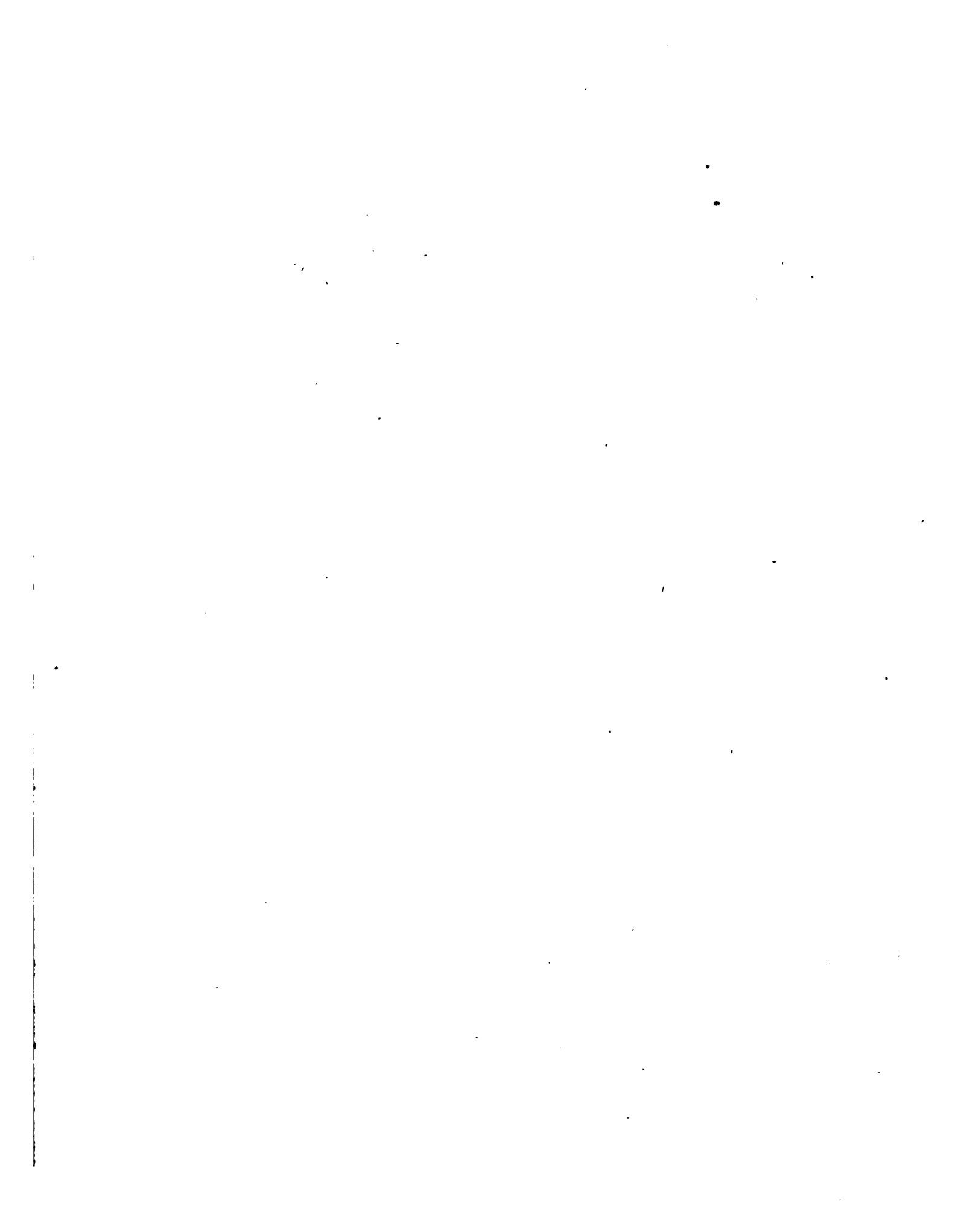




R. Dugler del & sculp.

Mercury.

Published March 14<sup>th</sup> 1804 by John Murray, 32 Fleet Street, London.







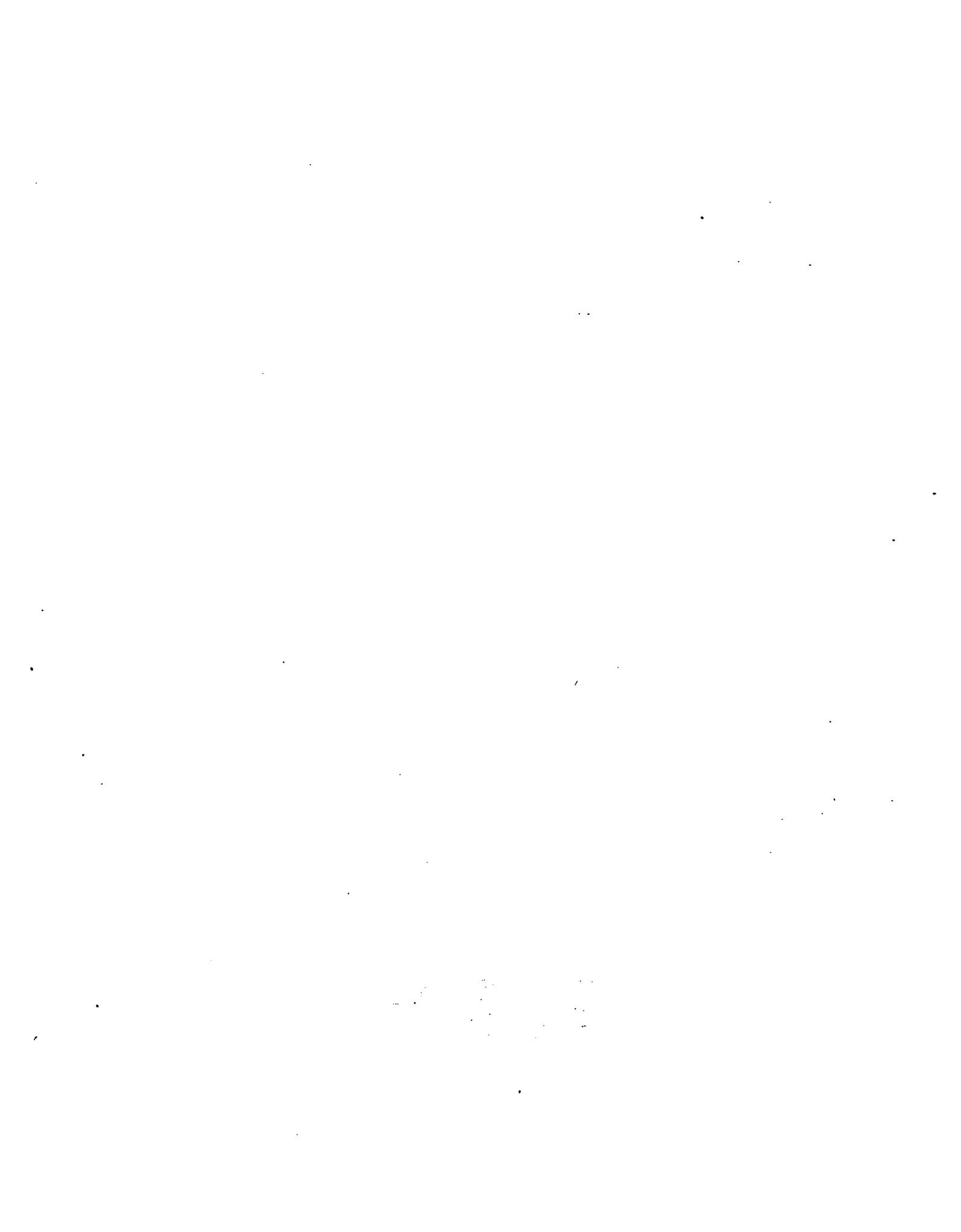
# Gymnastic Games &c.

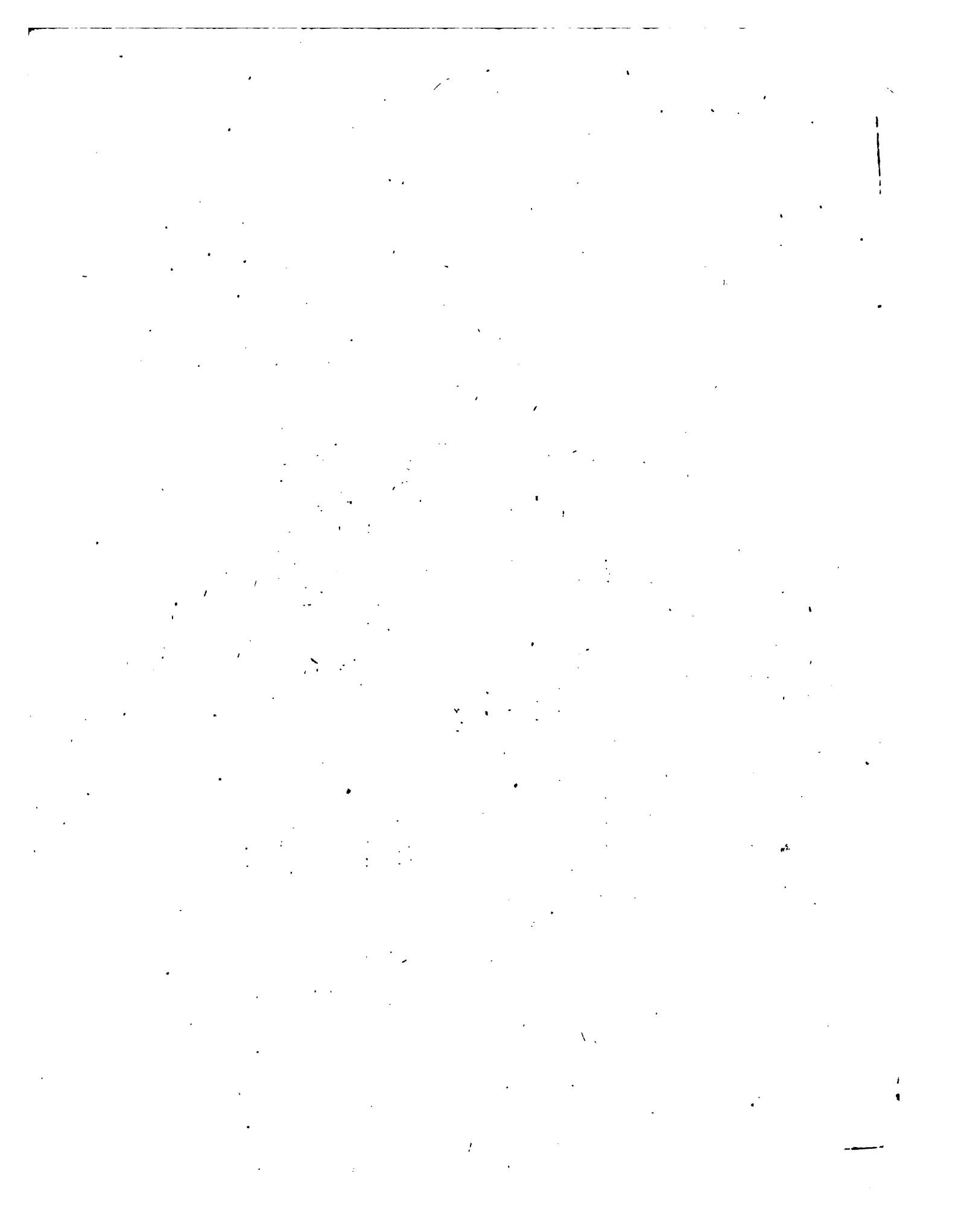


R. Dugley del'd

D. Smith sculp't

Published April 20. 1804 by John Murray 32 Fleet Street London







*Apollo & his Attributes.*

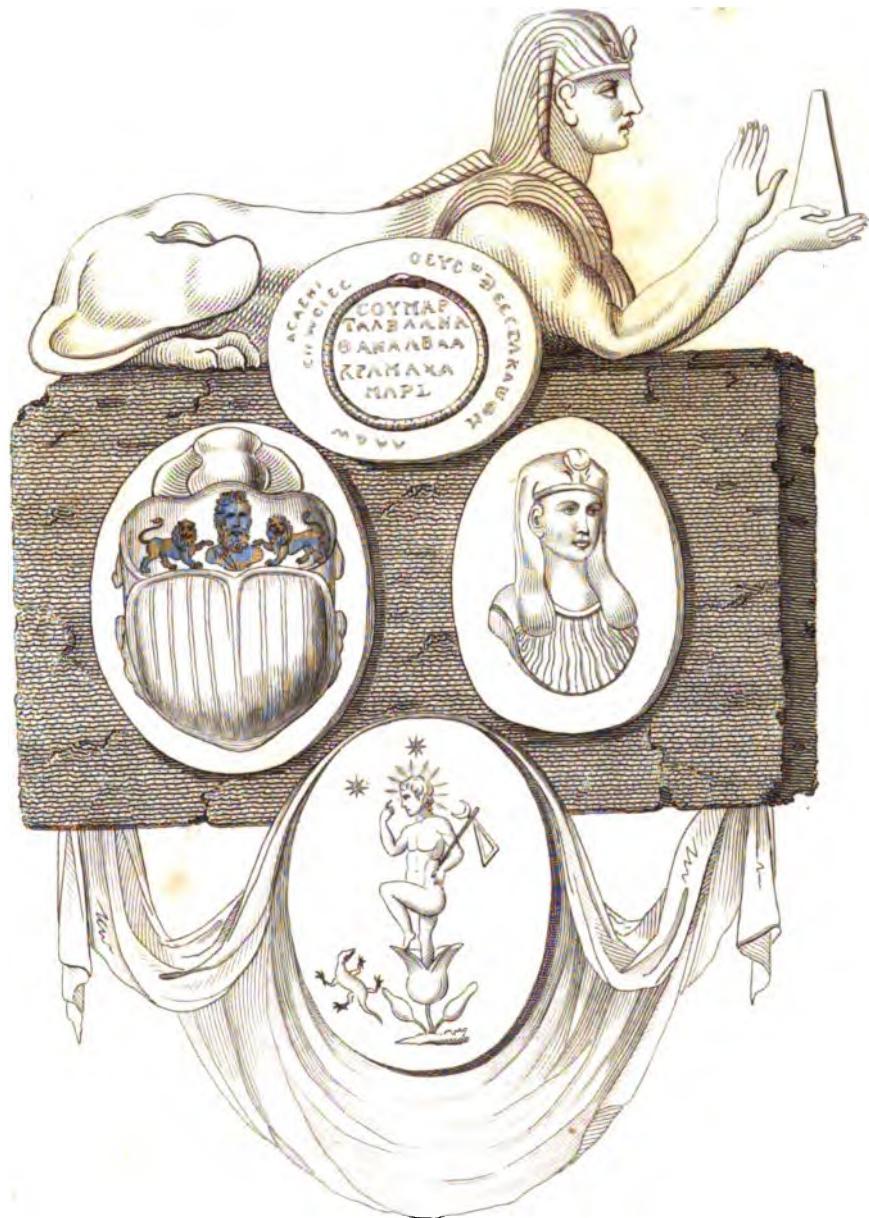


R. Dugler del.

D. Smith sculp.



# Egyptian Symbols &c.



R. Dugdale del.

D. Smith sc.

Published May 1. 1808 by John Murray 32 Fleet Street London





